

MARCH
1976



OLDE TIME

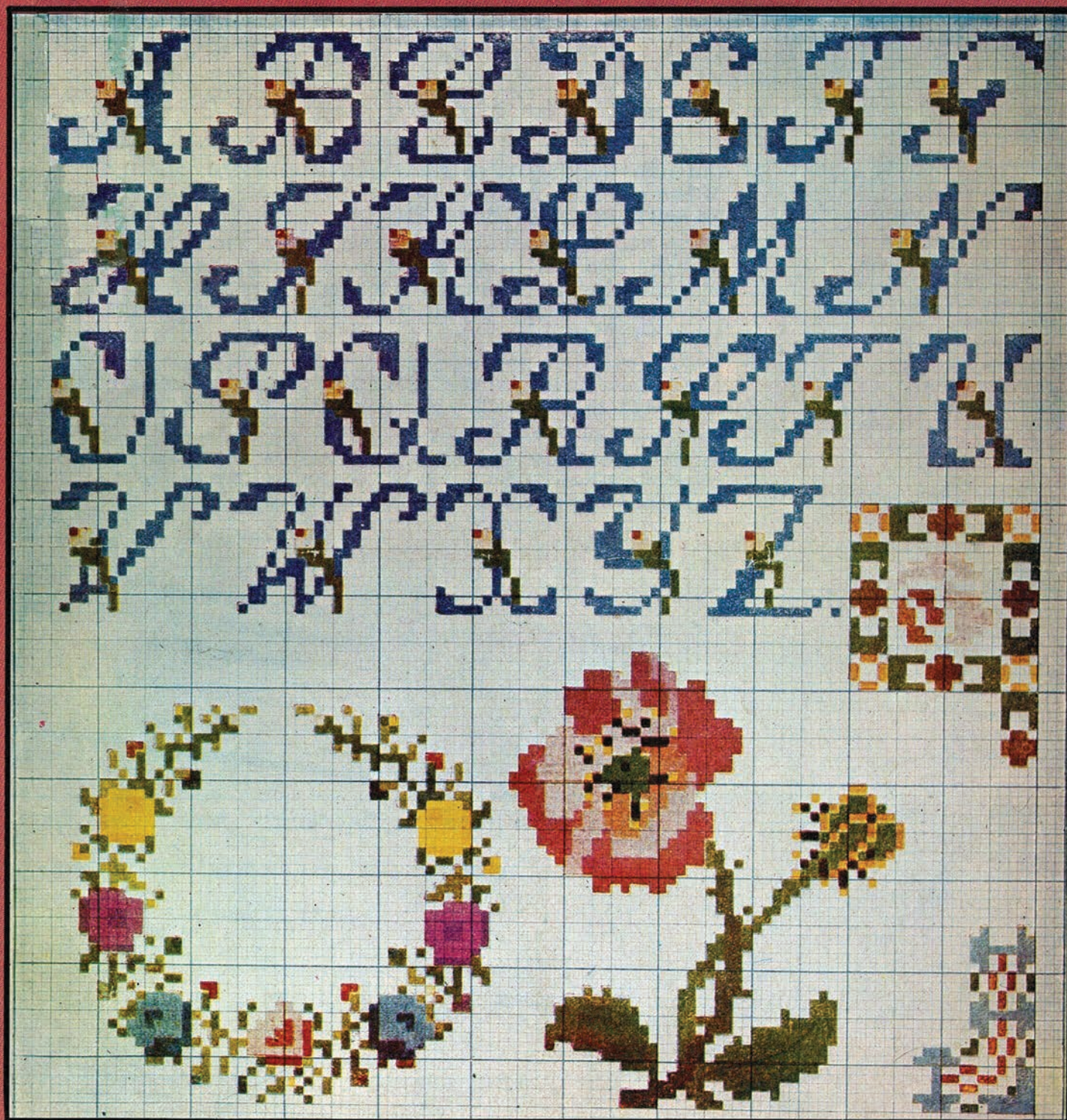


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Here are exquisite needlework patterns and designs out of the glorious past! Buried in long forgotten books, magazines, are thousands upon thousands of patterns and designs which once were the rage of needlecrafters everywhere. Now, possibly for the very first time in all these years, we are republishing many of these same patterns and designs for your needlework pleasure and help!

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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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BRUCE C. RAINAUD

ADVERTISING
MARIE BATES

VOLUME 4

MARCH 1976

NUMBER 2

The American Ships Quilt	3
An Old Fashioned Love Story	6
Cherub Chair Back	11
Famous Olde Time Characters	14
Pond Lily Rug	17
Five Useful Embroidery Stitches	18
Query & Quote	20, 45, 49
Jacobean Design for Crewel Embroidery	21
Shuttlebutt, Tatting with Myrtle	22
Centerpiece with Irish Crochet Basket	24
Sport Knits	26
Crocheted Sweater Coat	27
The Library of American Quilt Patterns	28
Fashion Through the Years	32
Needlepoint Tapestry	34
Heart Square in Battenberg	36
Bell Flower for Crib Quilt	38
Etching with a Needle	40
Stencil Designs	42
Bead Watch Fobs	44
Bon Bon Basket	46
Spider Yoke	47
Collectors Corner	50
Kitty Potholder Twins	52
Hot Plate Mats	54
Irish Crochet Collar	55



When a reader sent us a yellowed newspaper clipping of The American Ships Quilt, and asked if we could locate the embroidery patterns for the individual blocks, our first reaction was that the task was akin to finding the proverbial needle in a haystack. The theme was so captivating, however, and seemed so ideally suited as a feature for this very special year, that we decided to accept the challenge and find the patterns if possible, or at least as many as still might exist. We sent out some urgent letters, and surprisingly enough, the patterns turned up in the files of one of our faithful contributors.

Quilt making, as you know, is undergoing a fantastic revival. The beauty of the needlework, the romance that surrounds the naming of the blocks, the historical significance, the opportunity for artistic expression and the downright practicality; all appeal to the modern woman. No longer the exclusive province of backwoods grannies, quilting has come into its own, and is now recognized as a genuine art form.

The American Ships series was designed by Ruby Short McKim, an authority whose writings serve as a major reference for serious quilt enthusiasts. Each of the designs is an individual treasure, and collectively, they will make a quilt of breathtaking beauty. Whether you choose traditional embroidery techniques or opt for the more modern painted blocks, The American Ships Quilt is certain to be a rewarding project. Several blocks will be printed in each issue until the series is complete.

Best wishes from your editor,

Barbara Hall Pedersen

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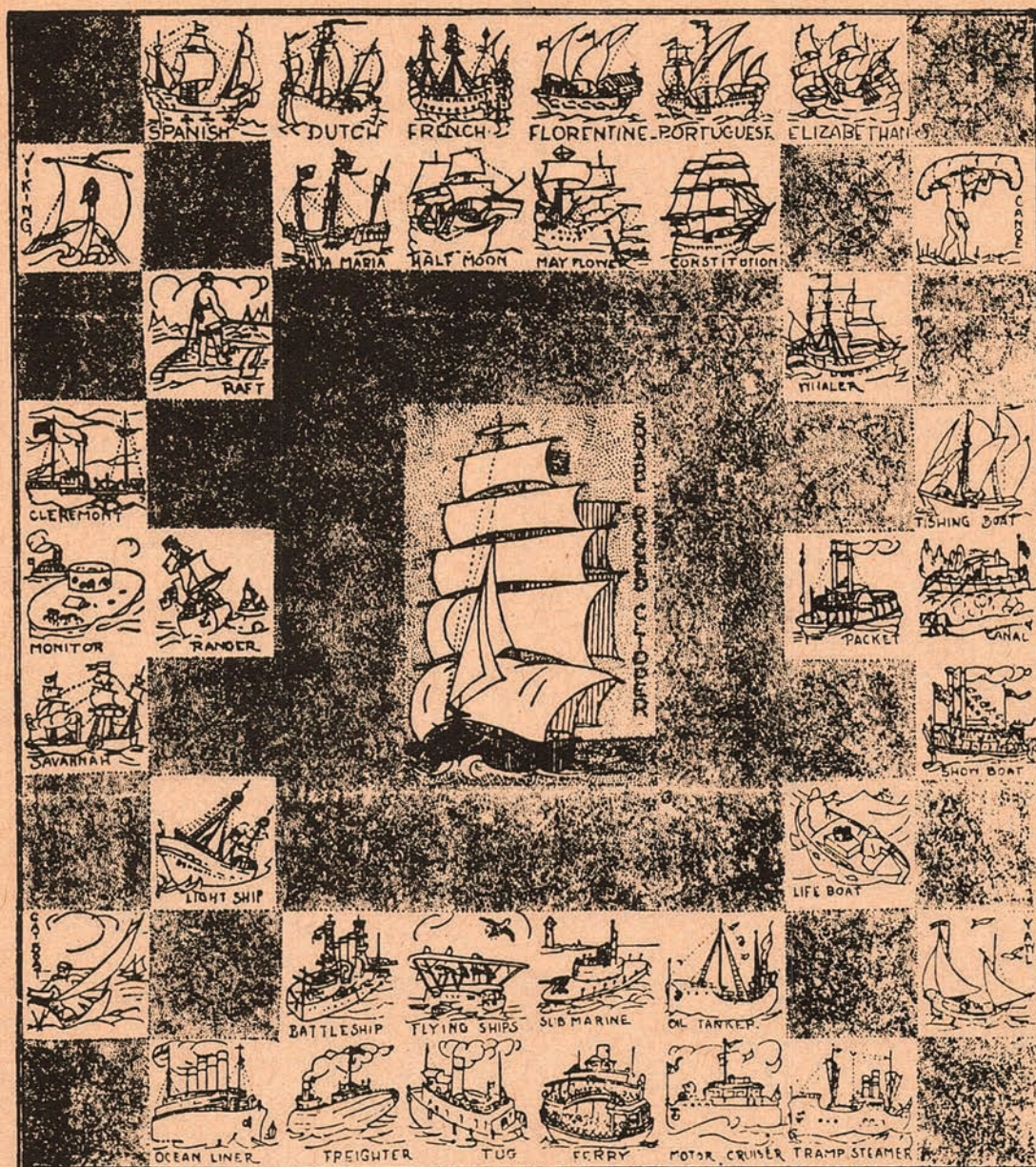
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THE AMERICAN SHIPS QUILT



The design for this Quilt of Ships is as unique in its "set" plan as it is in the general idea. It is not just alternate blocks in checkerboard fashion, but strips of ships, single ships and border lines of ships all artistically embroidered and brought together with quilted squares for contrast. Then in the center is a gorgeous panel, appliqued in natural colors, of the most breathtakingly beautiful sight a seaman ever beholds - the full rigged Clipper Ship!

There's a row of our ancestral

ships across the top - one from each of the great nations of that day when the New World was discovered. Special ships in our history are sketched to mark the eras of progress, the Santa Maria, Old Ironsides, Fulton's Clermont, etc., and types of craft that tell the story, too, the Indian Canoe, trapper raft, towboats on early canals, river packets and harbor boats. Our fighting Marine has a section; you'll find a lightship, lifeboat and even a gorgeous showboat, each telling its

own chapter of the whole story of American ships.

This drawing gives a rather inadequate portrayal of the real American Ship Quilt, so fascinating in its subject matter, so masculine, or mayhap romantic in appeal - so refined in color and technique! Each individual design is to be traced onto material and embroidered all in brown like an etching or all in marine blue if that better suits the maker.

Designed by Ruby Short McKim



BLOCK NO. 1

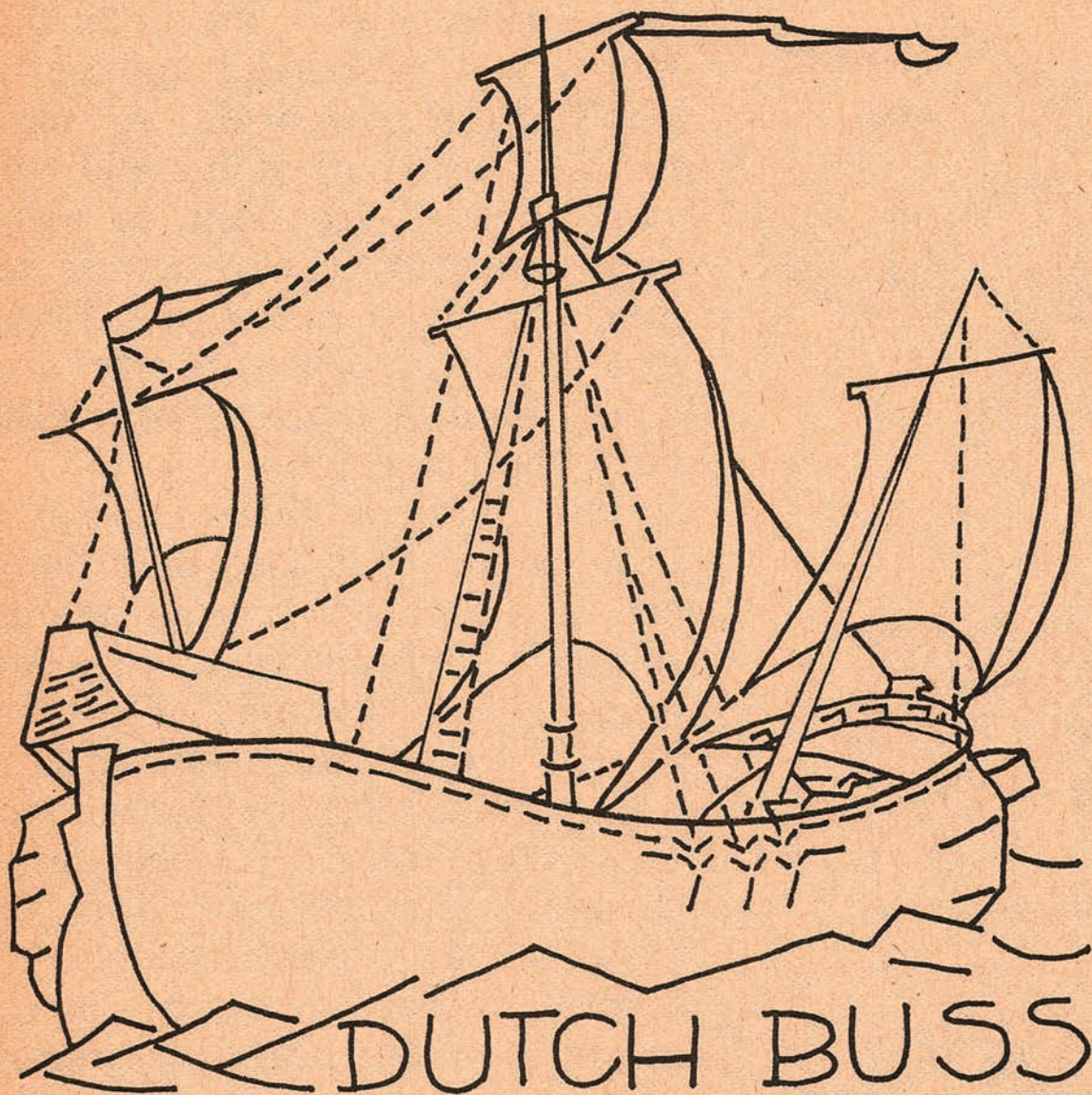
THE SPANISH GALLEON

The Spanish Galleon so smacks of gold and glory, discovery, piracy, cargoes from round the Horn - Ah! The Spanish Galleon is the ship most often modeled for the big library mantle shelf to stand, the very symbol of high adventure! Because these designs will be necessarily

intricate we are suggesting that they be embroidered in monotone. An outline stitch using only two strands of 6 strand floss will make fine etching-like lines. Or three strands could be used for outlining the heaviest boat and solid mast lines, two strands for the sails, waves and boat markings with a single strand for the big round moon. Rope rigging

lines in running stitch as indicated.

Tracing to 9" square blocks of eggshell material may be done through worn carbon paper or sometimes by simply pinning the material evenly over the drawing and marking over the visible lines with a hard pencil. Be sure to save each drawing as printed in this magazine.



**BLOCK NO. 2
DUTCH BUSS**

Another of the Maritime nations that fathered the New World venture was Holland. And doesn't this broad chested, rotund Buss with its jolly curves and capable quarters look

just like the type of ship that dependable old Holland would launch? These were the herring fisher boats and while other nations of the day had similar vessels we will gladly let the sturdy Buss stand in our series for Holland.

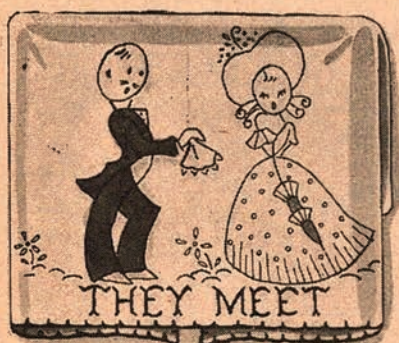
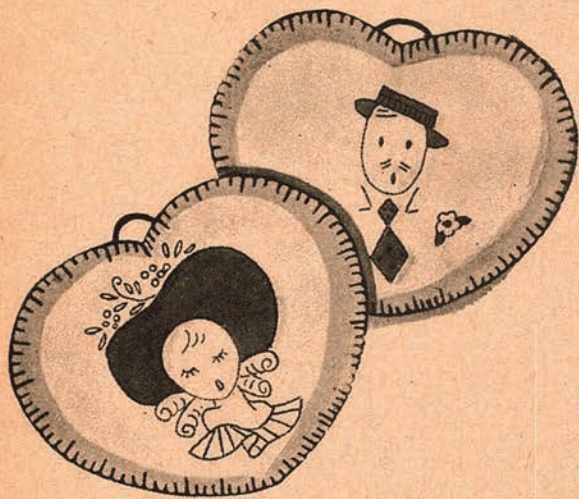
These ship designs are to be

traced on to 9" squares of muslin or percale, and outline stitched in naturalistic colors or all in one tone, such as brown or deep blue. Singly, certain ones might be used on pillows for the seaside cottage or on curtains, but you had better clip them all to save.

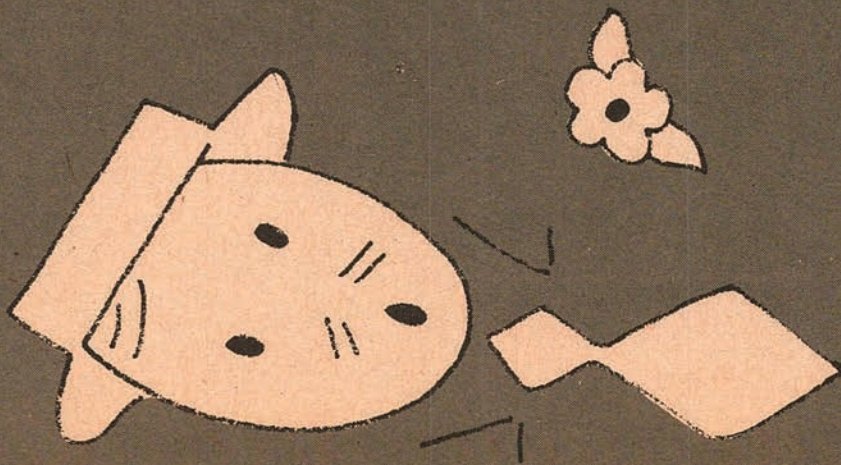
AN OLD-FASHIONED LOVE STORY

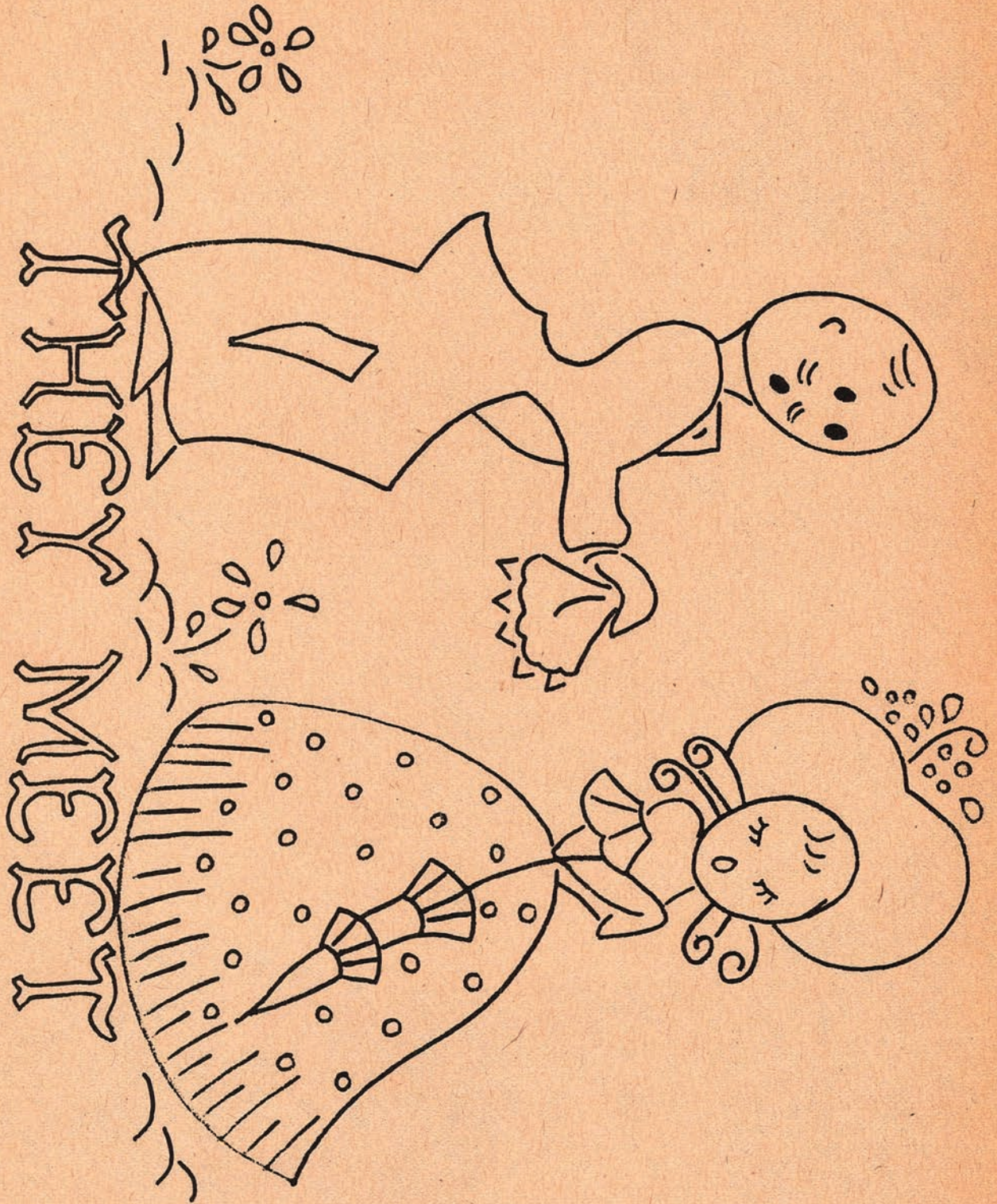
This whimsical set of kitchen accessories tells the courtship story, and makes an appropriate gift for the new bride. A pair of heart-shaped potholders and three "tea towels" are done in simple embroidery stitches, such as outline, lazy-daisy and a few French knots. Towel edges are first given a tiny hem, and then embellished with blanket-stitch.

The patterns given here in actual size so that they may be traced and then transferred, are also suitable for painting or ball-point embroidery. You may, if you like, use a combination of applique and embroidery, or fabric paint and embroidery. Use the designs to decorate other items too, such as mixer and toaster covers. The colors chosen will, of course, depend on the bride's preference in kitchen decor.



Patterns on following pages.

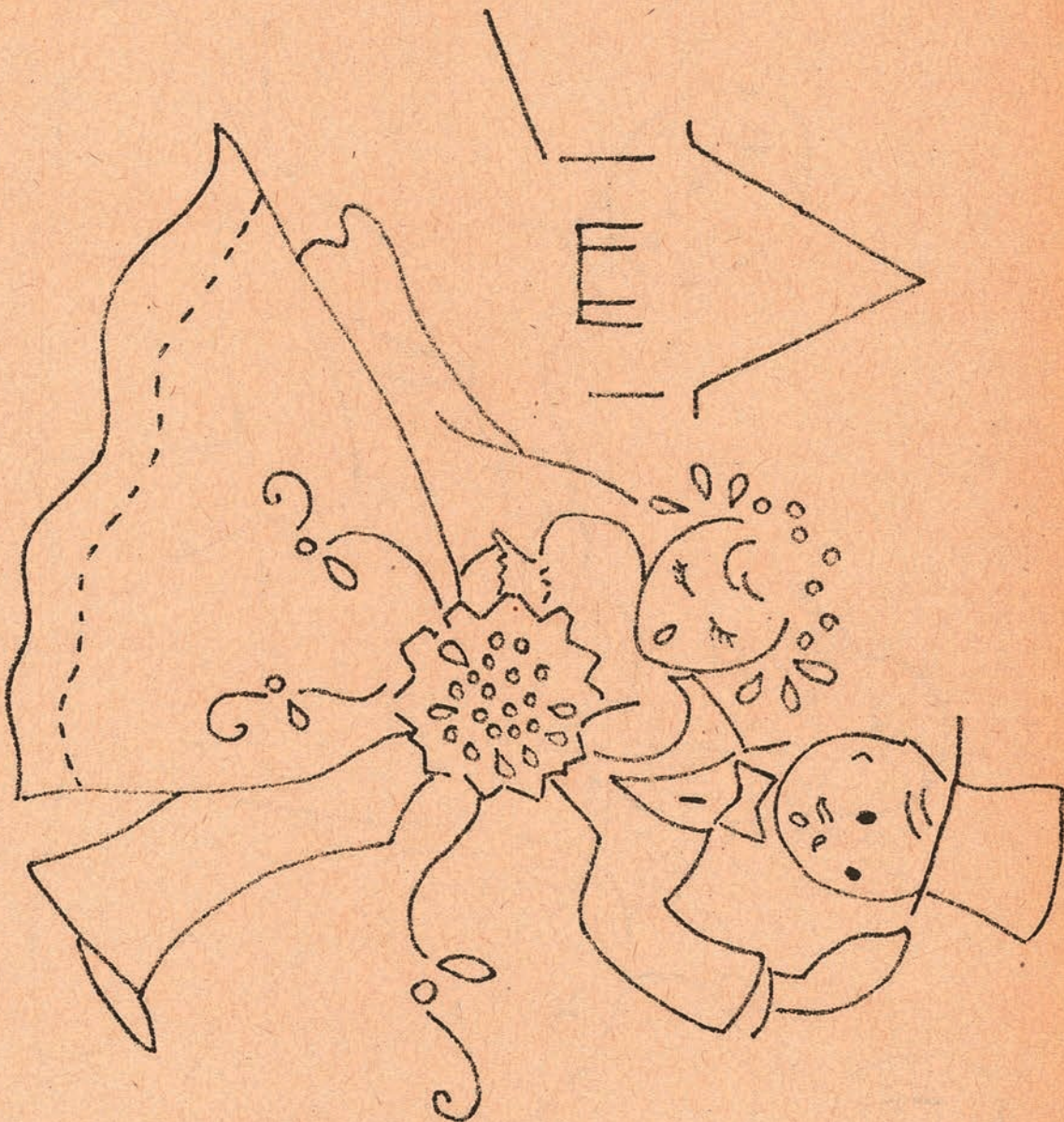




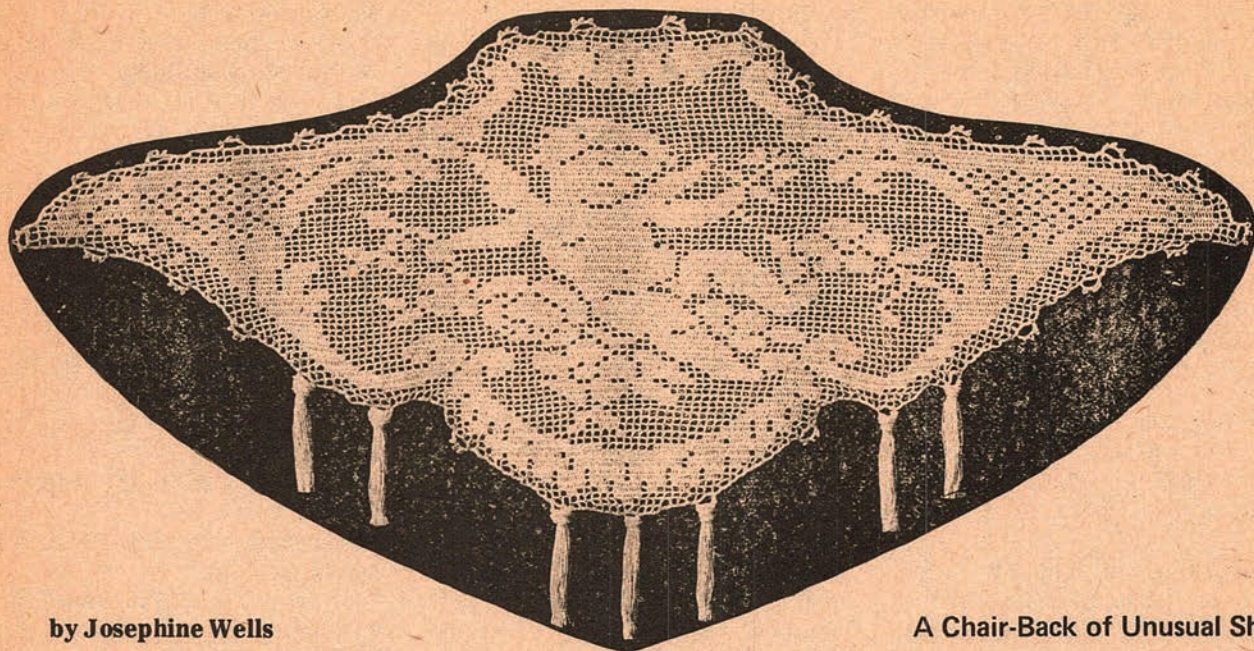
HE PRAYED



THEY WED



CHERUB CHAIR-BACK



by Josephine Wells

A Chair-Back of Unusual Shape

A chair-back of unusual shape, and which may also be applied to other uses, is begun at the bottom with a chain of 32 stitches.

1. A treble (tr) in 8th stitch (st) from hook, 3 more spaces (sp), 4 tr, 4 sp.
2. Chain (ch) 13, tr in 8th st of ch, 2 more sp, the last tr in tr of preceding row, to widen 3 sp, 3 sp, 10 tr, 3 sp, ch 2, a triple treble (t tr) in same st with last tr (to widen 1 sp), (ch 2, t tr in middle of t tr) twice, widening 2 more sp.

3. Ch 10, 2 sp on ch (to widen 2 sp), 4 tr, 3 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 3 sp, 4 tr, widen 2 sp (as at end of 2d row).

4. Widen 2 sp, 1 sp, 10 tr, 1 sp, 7 tr, 1 sp, -- 10 tr; work back from --.

5. Ch 7, tr in last tr made (to widen 1 sp), 1 sp, 4 tr, 1 sp, 10 tr, 1 sp, 13 tr, -- 1 sp; work back, widening 1 sp at end of row, as in 2d row.

6. Widen (1 sp, always, unless otherwise stated), 1 sp, 7 tr, 1 sp, 10 tr, 1 sp, 13 tr, -- 1 sp; work back.

7. Widen, 4 tr, 1 sp, 13 tr, 1 sp, 19 tr, -- 1 sp; work back.

8. Widen 2 sp, 7 tr, 1 sp, 13 tr, 1 sp, -- 40 tr; work back.

9. Widen, 4 tr, 1 sp, 19 tr, 1 sp, -- 46 tr; work back.

10. Widen, 1 sp, 40 tr, 7 sp, 40 tr, 1 sp, widen.

11. Widen, 1 sp, 16 tr, 1 sp, 13 tr, -- 15 sp; work back.

12. Widen, 2 sp, 7 tr, 1 sp, 16 tr, -- 8 sp, 4 tr, 10 sp; work back.

13. Widen, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, -- 13 sp, 7 tr, 2 sp, 7 tr, 4 sp; work back.

14. Two sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, -- 6 sp, 4 tr, 1 sp, 10 tr, 14 sp; work back.

15. Widen, 1 sp, 4 tr, 1 sp, 16 tr, -- 16 sp, 13 tr, 7 sp; work back.

16. Two sp, 4 tr, 1 sp, 13 tr, -- 10 sp, 4 tr, 18 sp; work back.

17. Two sp, 16 tr, 10 sp, 7 tr, 6 sp, 4 tr, 2 sp, 4 tr, 9 sp, 16 tr, 2 sp.

18. Widen, 2 sp, 13 tr, 9 sp, 7 tr, 1 sp, 10 tr, 3 sp, 13 tr, 11 sp, 13 tr, 2 sp, widen.

19. Widen, (1 sp, 7 tr) twice, 13 sp, (13 tr, 1 sp) twice, 10 tr, 9 sp, (7 tr, 1 sp) twice, widen.

20. Ch 31, tr in 8th st, 8 more sp on ch, 2 sp, 16 tr, 8 sp, 28 tr, 1 sp, 10 tr, 14 sp, 16 tr, 2 sp, widen 9 sp (as in 2d row).

21. Widen 2 sp, 12 sp, 10 tr, 11 sp, (10 tr, 2 sp) twice, 7 tr, 2 sp, 13 tr, 8 sp, 10 tr, 12 sp, widen 2 sp.

22. Widen, 5 sp, 16 tr, 4 sp, 10 tr, -- 10 sp, 4 tr, 1 sp, 7 tr, 1 sp, 13 tr, 1 sp, 16 tr, 3 sp, 19 tr, 3 sp; work back.

23. Widen, 3 sp, 34 tr, 1 sp, 10 tr, -- 1 sp, 4 tr, 1 sp, 22 tr, 3 sp, 13 tr, 1 sp, 22 tr, 1 sp, 10 tr, 8 sp; work back.

24. Widen, 3 sp, 40 tr, 1 sp, 7 tr, 1 sp, 10 tr, 3 sp, 16 tr, 1 sp, 4 tr, (1 sp, 13 tr) twice, 2 sp, 19 tr, 2 sp, 16 tr, 1 sp, 40 tr, 3 sp, widen.

25. Two sp, 16 tr, 7 sp, 28 tr, 3 sp, 22 tr, 2 sp, 10 tr, 1 sp, 7 tr, 1 sp, 25 tr, 3 sp, 31 tr, 7 sp, 16 tr, 2 sp.

26. Widen, 1 sp, 13 tr, 7 sp, 7 tr, 1 sp, 10 tr, 1 sp, -- 16 tr, 3 sp, 10 tr, 1 sp, 16 tr, 3 sp, 7 tr, 2 sp, 22 tr, 4 sp, 13 tr; work back.

27. Widen, 1 sp, 13 tr, 7 sp, 10 tr, 1 sp, 10 tr, -- 6 sp, 7 tr, 1 sp, 25 tr, 5 sp, 4 tr, 1 sp, 13 tr, 8 sp, 10 tr, 2 sp; work back.

28. Widen, 1 sp, 13 tr, 8 sp, 22 tr, -- 10 sp, 10 tr, 1 sp, 7 tr, 1 sp, 13 tr, 2 sp, 25 tr, 1 sp, 13 tr, 5 sp; work back.

29. Widen, 1 sp, 13 tr, 10 sp, 16 tr, -- (1 sp, 13 tr) twice, 2 sp, 22 tr, 1 sp, 4 tr, 3 sp, 7 tr, 2 sp, 10 tr, 1 sp, 13 tr, 7 sp; work back.

30. Widen, 2 sp, 10 tr, 12 sp, 10 tr, -- 7 sp, 4 tr, 1 sp, 4 tr, (1 sp, 7 tr) 3 times, 2 sp, 19 tr, 2 sp, (7 tr, 1 sp) twice, 4 tr, 2 sp, 16 tr, 2 sp; work back.

31. Widen, 2 sp, 13 tr, 18 sp, (10 tr, 1 sp) twice, 7 tr, 1 sp, 4 tr, 1 sp, 28 tr, 5 sp, 13 tr, 1 sp, 7 tr, 1 sp, 4 tr, 21 sp, 13 tr, 2 sp, widen.

32. Widen, 2 sp, 13 tr, 21 sp, 10 tr, 2 sp, 13 tr, 1 sp, 7 tr, 2 sp, 34 tr, 1 sp, 7 tr, 1 sp, 13 tr, 23 sp, 13 tr, 2 sp, widen.

33. Widen, 2 sp, 16 tr, 6 sp, 7 tr, 15 sp, 13 tr, 1 sp, 7 tr, 1 sp, 37 tr, 1 sp, 28 tr, 1 sp, 7 tr, 9 sp, 10 tr, 9 sp, 16 tr, 2 sp, widen.

34. Widen, 3 sp, 13 tr, 11 sp, 10 tr, 2 sp, (7 tr, 1 sp) twice, 28 tr, 1 sp, 7 tr, 1 sp, 34 tr, 1 sp, 13 tr, 1 sp, 7 tr, 2 sp, 7 tr, 12 sp, 7 tr, 7 sp, 13 tr, 3 sp, widen.

35. Widen, 6 sp, 16 tr, 8 sp, 4 tr, 11 sp, 13 tr, 4 sp, 13 tr, 2 sp, 31 tr, 1 sp, 10 tr,

Continued on following page

Cherub Chair-Back

Continued from preceding page

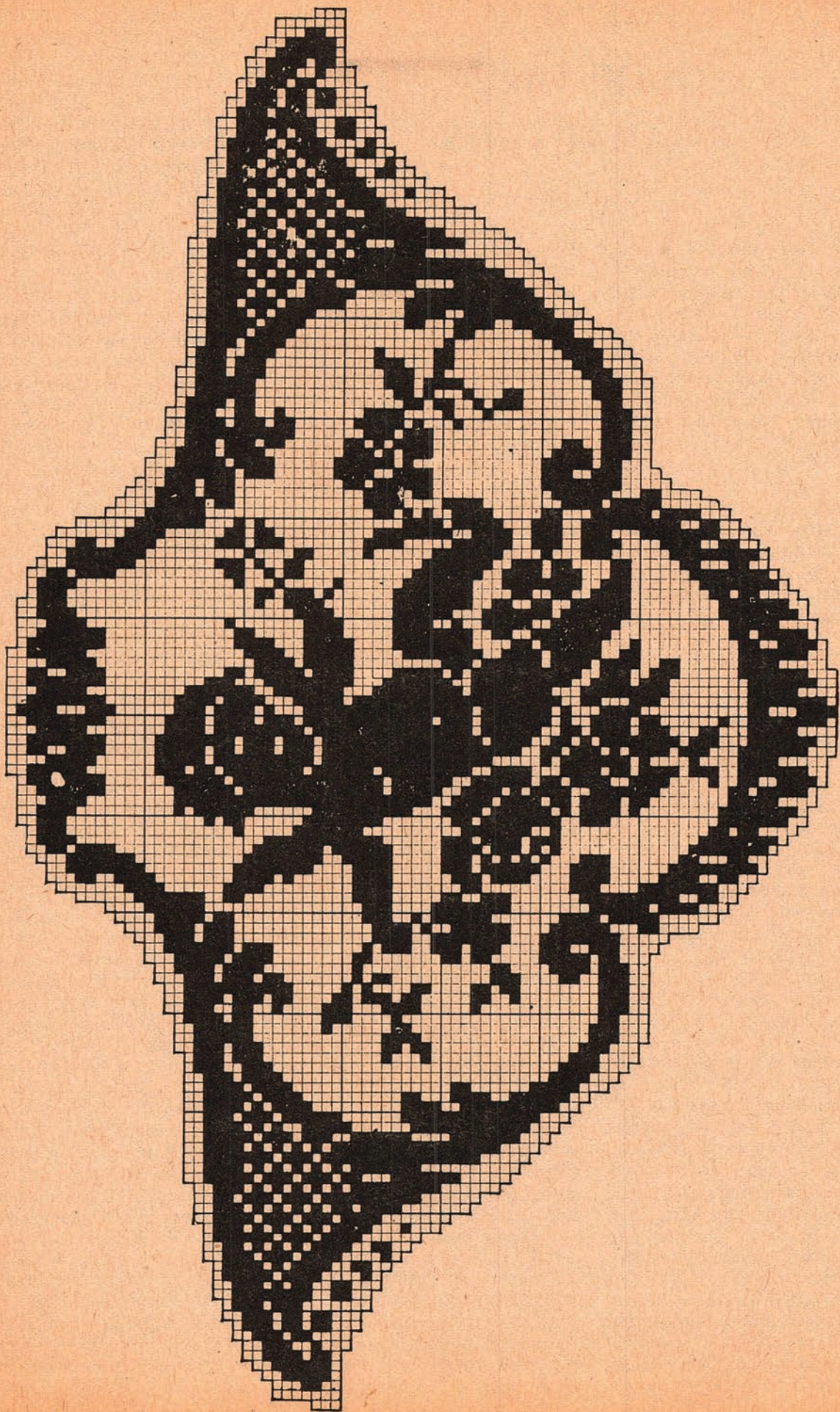
1 sp, 16 tr, (1 sp, 7 tr) twice, 1 sp, 10 tr, 1 sp, 7 tr, 12 sp, 16 tr, 3 sp, widen.
 36. Four sp, 19 tr, 9 sp, 7 tr, 2 sp, 22 tr, 2 sp, 7 tr, (1 sp, 10 tr) twice, 1 sp, 7 tr, 1 sp, 25 tr, 3 sp, 7 tr, 4 sp, 19 tr, 9 sp, 4 tr, 8 sp, 19 tr, 4 sp.
 37. Widen, 3 sp, 22 tr, 7 sp, 4 tr, 9 sp, 25 tr, 7 sp, 4 tr, 1 sp, 13 tr, 3 sp, 10 tr, 1 sp, 13 tr, (1 sp, 4 tr) twice, 2 sp, 7 tr, 1 sp, 19 tr, 2 sp, 10 tr, 8 sp, 19 tr, 3 sp, widen.
 38. Widen, 4 sp, 25 tr, 14 sp, 13 tr, 1 sp, 34 tr, 1 sp, 25 tr, 3 sp, 13 tr, 2 sp, 22 tr, 1 sp, 10 tr, 10 sp, 4 tr, 5 sp, 25 tr, 4 sp, widen.
 39. Three sp, 4 tr, 1 sp, 16 tr, 1 sp, 7 tr, -:- 4 sp, 4 tr, 3 sp, 4 tr, 7 sp, 10 tr, 1 sp, 22 tr, 1 sp, 19 tr, 1 sp, 28 tr, 2 sp, 10 tr, 1 sp, 16 tr, 1 sp, 22 tr, 12 sp; work back.
 40. Widen, 3 sp, 4 tr, (1 sp, 7 tr) twice, -:- 15 sp, 10 tr, 1 sp, 10 tr, 2 sp, 13 tr, 2 sp, 4 tr, 2 sp, 34 tr, 1 sp, 13 tr, 1 sp, 22 tr, 1 sp, 4 tr, 2 sp, 4 tr, 8 sp, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, 3 sp; work back.
 41. Widen, 3 sp, (7 tr, 1 sp) twice, 10 tr, -:- 3 sp, 13 tr, 1 sp, 4 tr, 11 sp, 7 tr, 1 sp, 22 tr, 1 sp, 10 tr, 1 sp, 16 tr, 1 sp, 22 tr, 11 sp, 7 tr, 1 sp, 7 tr, 15 sp; work back.
 42. Four sp, (7 tr, 1 sp) twice, 10 tr, -:- 4 sp, 7 tr, (5 sp, 4 tr) twice, 12 sp, 43 tr, 1 sp, 31 tr, 2 sp, (10 tr, 1 sp) twice, 10 tr, 3 sp, 7 tr, 6 sp; work back.
 43. Widen, 3 sp, 19 tr, 1 sp, 13 tr, -:- 7 sp, 4 tr, 1 sp, 13 tr, 1 sp, 10 tr, 2 sp, 7 tr, 3 sp, 28 tr, 1 sp, 43 tr, 11 sp, 4 tr, 6 sp, 10 tr, 2 sp, 7 tr, 4 sp; work back.
 44. Widen, 1 sp, 4 tr, 2 sp, 22 tr, 1 sp, 10 tr, -:- 5 sp, 7 tr, 1 sp, 7 tr, 4 sp, 10 tr, 11 sp, 46 tr, 1 sp, 25 tr, 4 sp, 10 tr, 2 sp, 19 tr, 2 sp, 13 tr, 4 sp; work back.
 45. Widen, 4 sp, 25 tr, 7 sp, 13 tr, 1 sp, 7 tr, 1 sp, 4 tr, 2 sp, 13 tr, 2 sp, 7 tr, 4 sp, 19 tr, 2 sp, 46 tr, 11 sp, 10 tr, 5 sp, 16 tr, 8 sp, 25 tr, 4 sp, widen.
 46. Widen, 7 tr, 3 sp, 10 tr, 1 sp, 13 tr, 7 sp, 10 tr, 2 sp, -:- 7 tr, 1 sp, 4 tr, 2 sp, 34 tr, 3 sp, 7 tr, 2 sp, 31 tr, 13 sp, 7 tr, 1 sp, 13 tr, 1 sp, 7 tr, 1 sp, 10 tr; work back.
 47. Widen 2 sp, 2 sp, 4 tr, 2 sp, 13 tr, 1 sp, 13 tr, -:- 6 sp, 7 tr, 4 sp, 13 tr, 1 sp, 4 tr, 1 sp, 13 tr, 1 sp, 7 tr, 14 sp, 25 tr, 1 sp, 16 tr, 1 sp, 34 tr, 3 sp, 4 tr, 1 sp, 4 tr, 13 sp; work back.
 48. Widen 2 sp, 1 sp, 7 tr, 3 sp, 16 tr, 1 sp, 13 tr, -:- 13 sp (7 tr, 2 sp) twice, 28 tr, 1 sp, 40 tr, 14 sp, 7 tr, 3 sp, 7 tr (1 sp, 10 tr) twice, 12 sp; work back.
 49. Widen 2 sp, 4 sp, 4 tr, 2 sp, 10 tr, 1 sp, 22 tr, -:- 13 sp, 4 tr, 1 sp, 16 tr, 21 sp, 64 tr, 5 sp, 10 tr, 15 sp; work back.

50. Widen 2 sp, 3 sp, 7 tr, 3 sp, 13 tr, (1 sp, 4 tr) twice, 1 sp, 7 tr, 1 sp, 4 tr, -:- 10 sp, 13 tr, 12 sp, 49 tr, 2 sp, 16 tr, 15 sp, 16 tr, 14 sp; work back.
 51. Ch 22, 6 sp, on ch, 5 sp, 7 tr, 2 sp, 13 tr, (1 sp, 10 tr) twice, 1 sp, 7 tr, -:- 15 sp, 7 tr, 10 sp, 4 tr, 3 sp, 73 tr, 14 sp, 10 tr, 9 sp; work back, widening 6 sp at end.
 52. Three sp, 10 tr, 2 sp, 7 tr, 4 sp, 13 tr, (1 sp, 4 tr) 4 times, 1 sp, 10 tr, -:- 8 sp, 10 tr, 16 sp, 73 tr, 1 sp, 4 tr, 28 sp; work back.
 53. Two sp, 16 tr, 1 sp, 7 tr, 3 sp, 13 tr, (1 sp, 10 tr) twice, 1 sp, 13 tr, -:- 29 sp, 43 tr, 3 sp, 31 tr, 25 sp; work back, narrow at end by making last sp, with a t tr, omitting the 2 ch.
 54. One sp, 10 tr, 2 sp, 4 tr, 3 sp, 16 tr, (1 sp, 4 tr) 5 times, 1 sp, 13 tr, 23 sp, -:- 19 tr, (1 sp, 10 tr) twice, 1 sp, 16 tr, 1 sp, 25 tr, 3 sp, 4 tr; work back.
 55. Two sp, 10 tr, 1 sp, 25 tr, (1 sp, 10 tr) 3 times, 2 sp, 10 tr, 22 sp, -:- 10 tr, 1 sp, 10 tr, 5 sp, 13 tr, 2 sp, 25 tr, 2 sp, 16 tr; work back.
 56. Two sp, (13 tr, 1 sp) twice, (1 sp, 4 tr) 8 times, 1 sp, 13 tr, 8 sp, 7 tr, -:- 10 sp, 16 tr, 3 sp, 28 tr, 2 sp, 13 tr, 5 sp, 7 tr, 1 sp, 7 tr, 12 sp; work back.
 57. Three sp, 13 tr, 2 sp, (10 tr, 1 sp) 5 times, 13 tr, 6 sp, 13 tr, -:- 9 sp, 4 tr, 3 sp, 4 tr, 6 sp, 16 tr, 2 sp, 7 tr, 2 sp, 16 tr, 3 sp, 13 tr, 10 sp; work back.
 58. Narrow 2 sp (one of these may be dropped by means of the t tr, at end of row, the other sl st over at beginning of row), 2 sp, 16 tr, (1 sp, 4 tr) 10 times, 1 sp, 13 tr, 7 sp, 7 tr, 1 sp, 7 tr, -:- 6 sp, 16 tr, 3 sp, 31 tr, 2 sp, 16 tr, 4 sp, 4 tr, 1 sp, 4 tr, 2 sp, 7 tr, 5 sp; work back, ending with 2 sp.
 59. Narrow 3 sp, 25 tr, (1 sp, 10 tr) 4 times, 1 sp, 16 tr, 4 sp, 7 tr, 1 sp, 10 tr, -:- 4 sp, 10 tr, 1 sp, 4 tr, 2 sp, 7 tr, 3 sp, 13 tr, 2 sp, 4 tr, 2 sp, 25 tr, 4 sp, 16 tr, 5 sp; work back, ending with 1 sp, thus decreasing work on that side.
 60. Narrow, 3 sp, 25 tr, (1 sp, 4 tr) 8 times, 1 sp, 43 tr, -:- 5 sp, 13 tr, 4 sp, 40 tr, 3 sp, 10 tr, 7 sp, 4 tr, 7 sp; work back.
 61. Narrow 2 sp, 3 sp, 34 tr, (1 sp, 10 tr) 3 times, 2 sp, 34 tr, 5 sp, -:- 10 tr, 1 sp, 10 tr, 4 sp, 7 tr, 2 sp, 4 tr, 1 sp, 16 tr, 2 sp, 10 tr, 1 sp, 13 tr, 3 sp, 13 tr; work back.
 62. Narrow 2 sp, 4 sp, 64 tr, 3 sp, 7 tr, 3 sp, 10 tr, 1 sp, 13 tr, -:- 1 sp, 7 tr, 6 sp, 13 tr, 1 sp, 34 tr, 4 sp, 4 tr, 4 sp, 7 tr, 1 sp, 7 tr, 2 sp; work back.
 63. Narrow 2 sp, 6 sp, 70 tr, 1 sp, 7 tr, 2 sp, 16 tr, -:- 3 sp, 4 tr, 1 sp, 4 tr, 11 sp, 7 tr, 1 sp, 19 tr, 1 sp, 13 tr, 10 sp; work back.

64. Narrow 4 sp, 8 sp, 79 tr, 10 sp, 19 tr, 2 sp, 4 tr, 3 sp, 10 tr, 18 sp, 79 tr, 8 sp; work back.
 65. Narrow 4 sp, 11 sp, 40 tr, 2 sp, 10 tr, -:- 16 sp, 40 tr, 8 sp; work back.
 66. Narrow 4 sp, 16 sp, 40 tr, 9 sp, 10 tr, 1 sp, 25 tr, 16 sp, 40 tr, 16 sp.
 67. Narrow 13 sp, 8 sp, 25 tr, 17 sp, 37 tr, 8 sp, 25 tr, 8 sp.
 68. Narrow 4 sp, 6 sp, 19 tr, 11 sp, 22 tr, 19 sp, 19 tr, 6 sp.
 69. Narrow 3 sp, 5 sp, 16 tr, 20 sp, 13 tr, 11 sp, 16 tr, 5 sp.
 70. Narrow 2 sp, 5 sp, 13 tr, 33 sp, 13 tr, 5 sp.
 71. Narrow 2 sp, 4 sp, 13 tr, 31 sp, 13 tr, 4 sp.
 72. Narrow, 4 sp, 13 tr, 29 sp, 13 tr, 4 sp.
 73. Narrow, 4 sp, 10 tr, 29 sp, 10 tr, 4 sp.
 74. Narrow, 4 sp, 10 tr, 13 sp, 4 tr, 13 sp, 10 tr, 4 sp.
 75. Narrow, 3 sp, 10 tr, 5 sp, 7 tr, 2 sp, 7 tr, 1 sp, -:- 10 tr; work back.
 76. Two sp, 13 tr, 5 sp, 7 tr, 1 sp, 10 tr, 1 sp, -:- 10 tr; work back.
 77. Two sp, 13 tr, 4 sp, 28 tr, -:- 1 sp; work back.
 78. Narrow, 2 sp, 7 tr, 1 sp, 4 tr, 2 sp, 31 tr, -:- 1 sp; work back.
 79. Four sp, 31 tr, 1 sp, 10 tr, -:- 1 sp; work back.
 80. Narrow, 3 sp, 31 tr, 1 sp, 22 tr, 1 sp, 31 tr, 3 sp.
 81. Narrow 2 sp, 2 sp, 13 tr, 1 sp, 10 tr, 1 sp, -:- 28 tr; work back.
 82. Narrow, 7 sp, (7 tr, 1 sp) twice, -:- 10 tr; work back.
 83. Narrow 3 sp, 11 sp, 4 tr, 11 sp.
 84. Narrow 5 sp, 13 sp.

Fill the spaces all around with doubles; at intervals - which may be decided by one's own taste - make picot loops, as follows: Chain 8, miss last 6 doubles, fasten in next, turn, fill loop with (3 doubles, picot of 5 chain) 3 times, 3 doubles, and continue.

The model has a loop at each end, 16 across the top, and 15 across lower part. To each of the three lowest loops is attached a tassel, also to 4th and 5th loops, each side, counting from the end toward the bottom. To make the tassels, wind the thread around a six-inch card 40 times, or as needed for the thickness of tassel desired, double, slip the fold through the loop from back to front, bring the ends through the loop of threads, and draw up.



Working Pattern for Cherub Chair-Back

FAMOUS OLDE TIME CHARACTERS

by Lorraine Wood

The pictures on the jointed doll page represent samples of three well known artists in the early 19th century. Many will recognize "Kewpie" and also will have a memory tug when seeing "Baby Dingle" because she looks very much like a "Campbell Kid". The "Brownie" perhaps will be less familiar.

Palmer Cox, the artist who drew the "Brownies" in the early 1900's, was a great favorite in his time. Before giving the instructions for jointing these dolls in paper or felt, perhaps a bit of background on the artists and their work will enliven the characters.

Mr. Cox created over fifty different and distinct "Brownie" characters. He started his "Brownie" series of stories and illustrations in the late 1800's in the popular children's magazine, "Saint Nicholas". The "Brownies" became instantly popular and quickly spread to other magazines such as the "Ladies Home Journal". The stories eventually also became a series of books.

Mr. Cox used the legend and folklore of Scotland, England and Germany to create his "Brownies". According to the various legends the "Brownies" were magical creatures, brownish in color from being exposed to all sorts of weather and possessed of "second sight".

The "Brownies" created by Palmer Cox had a very distinctive look. They all sported spindle legs, turned up feet and "pop" eyes. They also always did good deeds with never a thought of reward.

One story, "The Brownies and The Nursery", published in the "Saint Nicholas Magazine" of November 1910, illustrates a typical "Brownie" adventure. In the "Nursery" story the "Brownies" stop by the door of a newly founded nursery. It becomes immed-

iately apparent to them that their help is needed so, as usual with the "Brownies", "Every hand performed it's share". They proceeded to put up canned goods for the babies and carefully tested them for purity. . . . "And double doses taken down without a murmur or a frown". One picture features a "Sailor Brownie" trying out a nursery nibble while the closing picture shows a multitude of "Brownies", all in various stages of stomach distress after repeated testings of their canned foods. But . . . "The Brownies one and all agreed, they had performed a noble deed".

Mr. Cox's "Brownies" never did the same thing twice even though the list of stories and books featuring them is very long. Each story was written in verse and lavishly illustrated. Each "Brownie" maintained his own personality. President Theodore Roosevelt, a "Brownie" fan, once suggested an additional character to Mr. Cox and thus was born the "Brownie Dude".

Besides being featured in books and magazines, the Palmer Cox "Brownies" also appeared in many other forms. They were printed on cloth for rag dolls and also showed up on puzzles, rubber stamps, paper dolls and many other items. They gave their name to the well known "Brownie" Kodak camera with which many are familiar.

Mr. Cox, a six foot bachelor, retired in his later years to his "Brownie Castle", the house the "Brownies" built. He died in 1924 and his tombstone carries this eloquent epitaph: "Palmer Cox 1840-1924" "In creating the Brownies he bestowed a price-less heritage on childhood".

Rose O'Neill, creator of the famous "Kewpie" character, was a long time fan of Palmer Cox. There is a distinct similarity be-

tween the "Kewpies" and the "Brownies". Ms. O'Neill liked to think of her "Kewpies" as "young toddling cousins of the Brownies". She respected the idea that Mr. Cox's "Brownies" always meant well even though they were oftentimes mischievous. This idea was to become a part of the "Kewpie" philosophy also. Ms. O'Neill presented her "Kewpies" as part elf and part angel and although they were often slightly naughty they were never cruel.

The idea for the "Kewpie" character came to Rose O'Neill in a dream. She was also influenced by her baby brother whom she often sketched in various baby poses. She especially noted the prominent lock of hair that seemed to stand up from the baby's head on the pillow and she gave this to her "Kewpie". The name "Kewpie" came from the baby talk version of Cupid.

As there were many different versions of "Brownies", there were also different and distinct "Kewpies". Many of them were distinguished by their occupation such as the "Kewpie Carpenter", the "Kewpie Gardener" and the "Kewpie Cook". In addition there was the "Kewpie" bird who was called "Kewpidee" and the "Kewpie" poodle who was, of course, called "Kewpidoddle". All these "Kewpies" had many of the same physical characteristics. They all had top knots of hair, cupid wings and they were all "well-rounded at the tummy-tum".

A further similarity between Mr. Cox and Ms. O'Neill is that they both wrote illustrated stories in verse. The story, "Dotty Darling and The Kewpies", that appeared in the "Woman's Home Companion" in 1914, gives a good example of the type of "Work" the "Kewpies" were engaged in. The central problem was that Dotty Darling ate far too much. "She gobbled doughnuts, this one that one, now a thin one, now a fat one, Hardly stopping to give the cat one." This overeating distressed Dotty's parents and "Mother said it made her dizzy, To see Dot in the pantry busy", while father said "I fear the worst, The little harmless child will burst". At this point the "Kewpies" enter. Their plan is to divert the parents

Continued on page 16

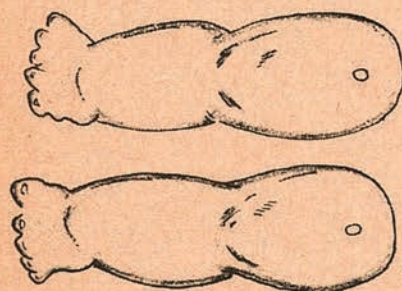
• FAMOUS OLDE TIME CHARACTERS •

TO MAKE IN PAPER OR FELT

jointed dolls adapted from the art
of Grace Drayton, Palmer Cox and
Rose O'Neill. Directions separate.

Drawn by Lorraine P. Wood

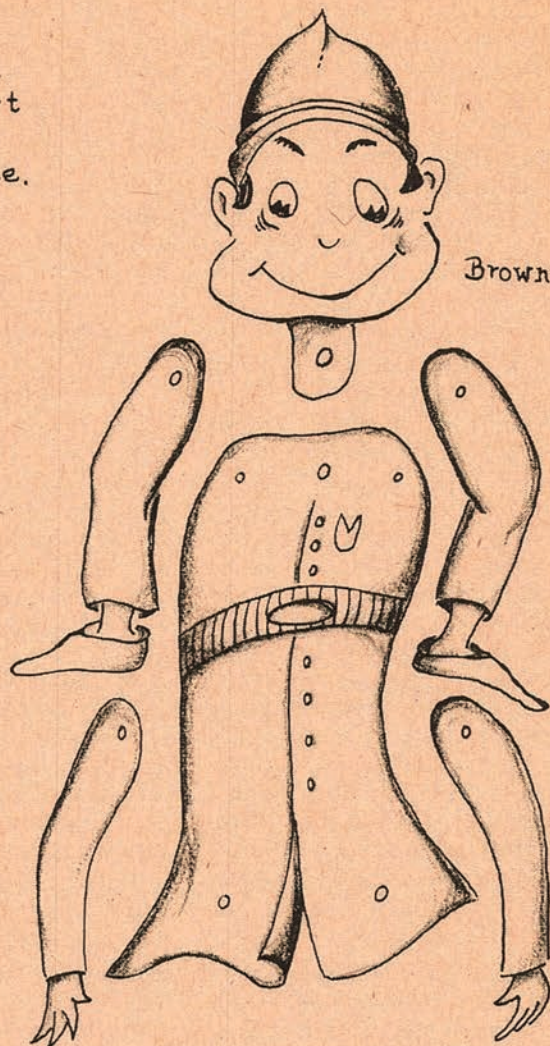
Baby
Dingle



cut wings where
attached to body

© LORRAINE WOOD
1975

Brownie



Kewpie

Olde Time Characters (continued)

from the problem. They go about entertaining the parents in an irresistible way and soon have them otherwise occupied. "Meanwhile what was Dotty doing? Happy in the corner chewing". The "Kewpies" do not chide Dotty but advise some small form of moderation. Perhaps this solution, that of diverting criticism while letting Dotty chew merrily on, did not wholly appeal to the adult audience but it certainly captured the hearts of children everywhere.

Rose O'Neill gained success early in life. She was born in Pennsylvania in 1874 and when she was fourteen she won her first drawing contest. This inspired her to continue with her art work and the story goes that her mother sold the family cow to finance Rose's trip to New York to study and try and sell her work. Soon Ms. O'Neill was selling her illustrations to magazines such as "Harper's Monthly" and "Colliers Weekly". Suddenly her work began to appear everywhere. The "Kewpies" first appeared in the "Ladies Home Journal" in 1909 and quickly became the rage of the country. They were featured at various times in the "Woman's Home Companion", "Ladies Home Journal" and "Good Housekeeping". Sometimes they took the form of a rhyme story and other times they were presented as cut-outs.

As the "Kewpies" became more and more well known, they began to appear in other forms such as dolls, carnival prizes, ice cream molds, lamp bases and many other items.

Rose was especially pleased with her "Kewpie" doll. She meant it to be a "form of good will" and embody the qualities of love, wisdom and kind deeds. As Ms. O'Neill put it, "Kewps idea, if understood, is to make you laugh, while they do good".

In tribute to the "Kewpie" success there are still many "Kewpies" being made today in the form of dolls, gift wraps and note cards.

Ms. O'Neill had a full life. Besides being parent to the "Kewpies" she also wrote novels, poetry and children's books. For a

number of years she did full page color illustrations and booklets for the Jell-O Company.

Although Ms. O'Neill was married twice she was childless. Yet she had the spirit of childhood very much alive in her. Rose died in 1944 leaving a legacy that is still being enjoyed today.

Grace Drayton's work, as noted in the picture of "Baby Dingle", does strike a chord of recognition. "Baby Dingle" looks very much like what we think of as "The Campbell Kid" and well she might. Mrs. Drayton, besides being the creator of the "Dolly Dingle" characters, was also the original artist for the "Campbell Kids".

There are many similarities between Rose O'Neill and Grace Drayton. Both were born in Pennsylvania in the 1870's, both wrote and illustrated with success, both had two unsuccessful marriages and both were childless. Even the drawing styles have similarities as they both portrayed their characters as "impish".

There is sometimes confusion over the work of Grace Drayton because some of her earlier work is signed with the name G.G. Wiedesseim which was her first husband's name. Students of Mrs. Drayton's style, however, can easily recognize it. Her characters invariably had "starfish" hands, half circle eyes and "H" shaped mouths. They were known as "rolly-poly kids". Often Mrs. Drayton completely ignored the rules of proportion and gave her children and animal drawings heads much too large for their bodies but no matter. They were always rosy cheeked and cherished.

The "Dolly Dingle" pages of paper doll cut outs that were so popular appeared mainly in the 1920's and 1930's in the magazine "Pictorial Review". "Baby Dingle" was part of a cut out paper doll sheet.

Mrs. Drayton, like Rose O'Neill, also had many other forms of her work produced. There were dolls, bookends, doorstops and even jewelry designed after her work. She further branched out into illustrating books, calendars, story illustrations and magazine covers.

Even today the advertisements featuring the "Campbell Kids" bears a resemblance to the early

work of Mrs. Drayton. Mrs. Drayton did the original "Campbell Kid" illustrations for about 15 years and they first appeared nationally in 1905. The series was continued after Mrs. Drayton stopped doing the drawings, but her style was maintained and can still be recognized today.

Mrs. Drayton died in 1936 after a long and full career. It is of note that often people will recognize the names "Brownie", "Dolly Dingle", "Campbell Kid", or "Kewpie", but few are familiar with Palmer Cox, Rose O'Neill or Grace Drayton. Here were three childless artists and writers who gave us some very real fictional characters which are still very much alive today.

TO JOINT THE DOLLS IN PAPER

First transfer the doll designs to heavier paper. This may be accomplished by the use of light tracing paper and then transferring the tracing by means of carbon paper to a heavier stock of paper. A second method would be to hold the design page, with heavier paper over it, up to a well lighted window and trace.

To color the designs use crayons, felt-tip pens, watercolors or colored pencils. The shading is indicated on the drawings. Cut out the various different parts and joint by means of small, size 7/32", wire shank fasteners (available in stationery stores) or small dress snaps. No sewing is required for either method. The joints could also be joined by sewing, leaving a knot front and back at each joint.

TO JOINT THE DOLLS IN FELT

To make the doll designs in felt requires a different approach. First one traces the main parts as described in how to joint the designs in paper. Then a separate tracing of each part that is to be covered in felt is required. For example with the "Baby Dingle" design if one were to make up the dress, socks, shoes and hair in felt, each of those parts would have to be traced separately as

Continued on page 52



POND LILY RUG

No. 8 Pearl cotton, in white and green.

Start at one end using color, ch 158, turn and make 51 sps, next 8 rows make 51 bls.

10th ROW: Make 51 sps.

NEXT 7 ROWS: 51 bls.

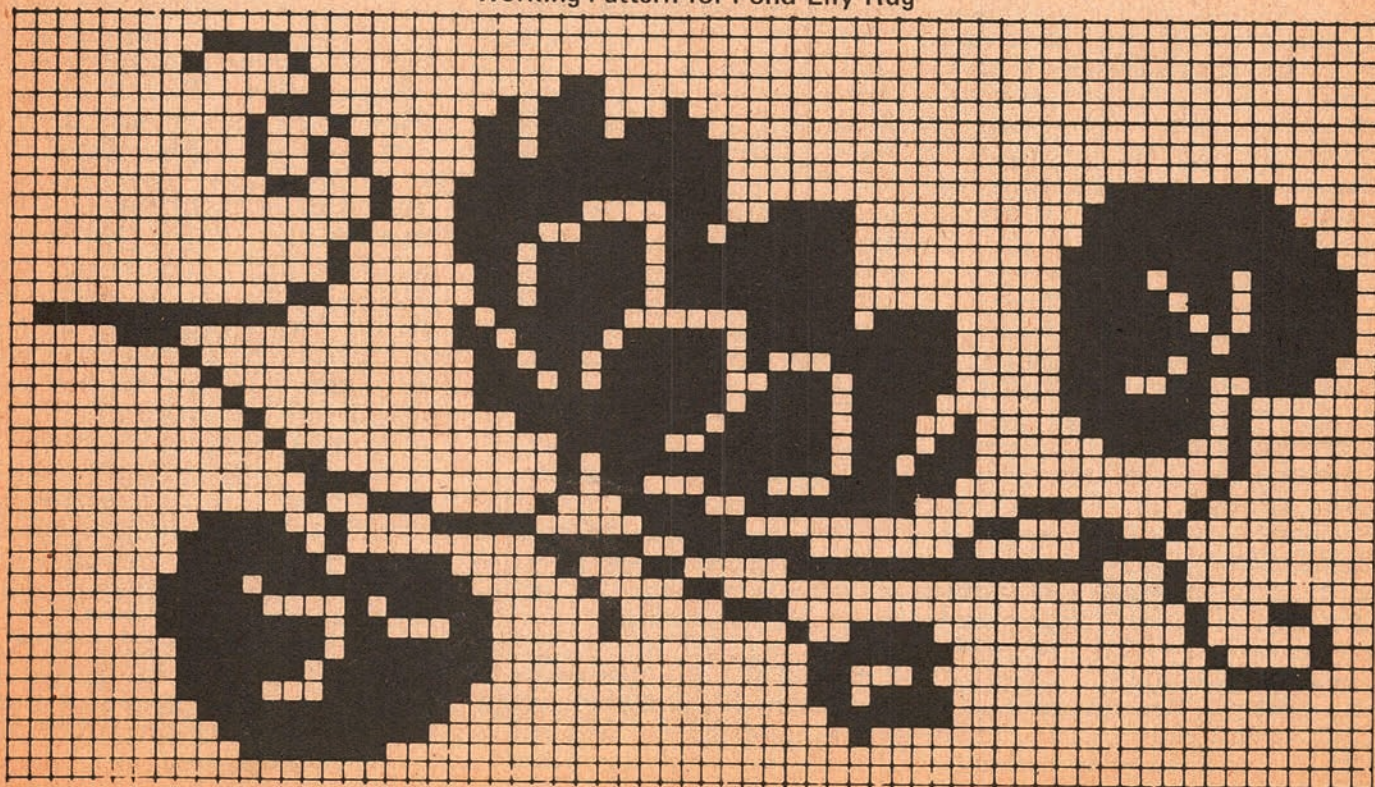
Then begin design, allowing a solid mesh on design to stand for a white mesh, which is made by

working last st together and running colored thread along by taking the white thread around this colored thread. Finish 2nd end like first and tie fringe in sps on each end of rug.

FRINGE: Cut cotton for fringe in 18-inch lengths. Take 10 of these and get the ends even and fold in center. Slip this fold through

an open space and draw the 2 groups of ends through this fold and pull tightly. Repeat in every 2nd space. Take $\frac{1}{2}$ of the first group and $\frac{1}{2}$ of 2nd group and loop in a knot $\frac{1}{2}$ inch below first knot of fringe. Repeat around. Then take $\frac{1}{2}$ of one group and $\frac{1}{2}$ of next group and tie, thus making two rows of knots.

Working Pattern for Pond Lily Rug



FIVE USEFUL EMBROIDERY STITCHES

The most important of the five stitches now to be discussed is split. It is one of the oldest stitches. Practically all the fine silk work in the famous English medieval embroideries was carried out in it, and though, without doubt, unequalled for working either features or draperies, it is by no means the most commonly used one nowadays for the purpose. No other expresses so well folds of drapery or so pleasantly suggests modeling of form and the subtle character of features. Figure work, however, is attempted by few, but the stitch is also useful in many other kinds of embroidery. It is well adapted for shaded woolwork fillings, and it is a good line stitch in places where chain would be too clumsy, for split closely resembles a fine chain. Knotted buttonhole is similar to the ordinary variety, with an additional knot, which for some purposes rather happily emphasizes the point. Fern is a quickly worked, simple stitch, which is useful for carrying out light foliage or for working the less important parts of designs such as, for example, secondary or background patterns. Chequered chain resembles a line of wood inlay, and can be used as that is for decorative border lines. It is always attractive when done, but some find it rather tiresome to manipulate. Closed feather is a pretty little border stitch, which makes a neater line than the ordinary feather, which it closely resembles, for edging small details of dress embroidery and so forth.

Figure 58 Split Stitch

This variety can be used either as a line stitch or for solid fillings, it is perhaps especially well adapted to the latter purpose for carrying out either bold or fine work. For working delicately in silk the help of a frame is absolutely necessary, in fact, split is much more used as a frame stitch than for working by hand alone. Untwisted silk is the most suitable thread to employ, and if the work is very fine a single tress can be divided up into many parts. This extremely fine splitting of the thread is only necessary for working features or fine draperies. With split

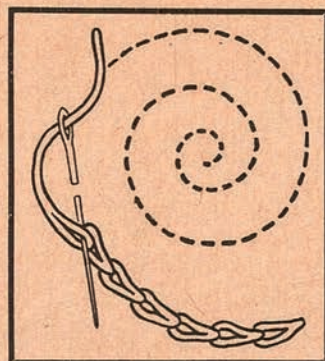


FIG. 58. SPLIT STITCH

the direction of the lines of stitching is very important, for though each individual line does not detach from the surrounding ones, yet the direction of the whole is plainly evident. A split stitch filling is beautifully smooth and flat when well worked, and by this stitch shading can be excellently carried out. Shading in split does not require to be too finely gradated, fairly distinct bands of different tone look the best. The execution is simple to describe, but a certain amount of practice is necessary for good technique. The only difference between the working of this stitch and stem, a universally known and worked variety, is that instead of the needle being brought through close to the side of the stitch it is brought through up the center of it. To contrive this the needle has to pierce the working thread at a point near to where it emerges from the background, this process can be seen in the working diagram, Figure 58. Single lines of split stitch, worked in fairly coarse silk or wool, are often employed to represent stems, and another common use is to lay a line of split stitch beside couched lines of gold or silver thread. So applied they greatly enrich the metal thread.

Figure 59 Chequered Chainstitch

This stitch is a fanciful variety of the ordinary chain. It makes a decorative line of chequered color, which is often useful for borders, and can be employed alone as a single line or in combination with a number of others. It is executed by means of two strands of silk of distinct color, which are threaded into the needle together. Colors should be

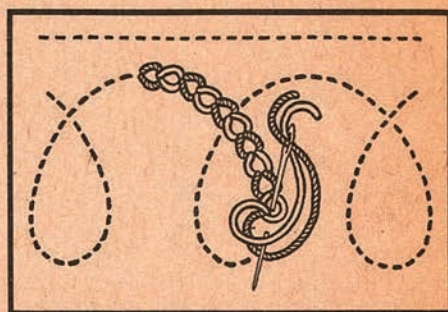


FIG. 59. CHEQUERED CHAIN STITCH

chosen which contrast well and show each other to advantage, the two threads should be similar, except as to their color, for different kinds of thread would not work in well together. To work chequered chain commence exactly as if for the ordinary stitch, but have the two strands threaded in the needle, say dark blue and gold. Upon reaching the stage when the needle is about to be pulled through over the threads which should now be lying under it before pulling it through release one of the threads, say the gold one, from underneath and let it lie on top of the needle or away to one side (see needle in diagram, Fig. 59) then pull the needle and threads through over the dark blue alone. This will form a chain loop composed of the darker colored thread. Very likely some of the gold-colored thread is in evidence upon the surface of the material at the starting point. It can easily be disposed of by a gentle pull at this thread. The second stitch is worked in the same way, but this time the gold thread is left looped under the needle and the blue one kept on top. As the work goes on the threads may get slightly twisted or of uneven length, but they can easily be adjusted from time to time. If any tangling of thread occurs as they are being pulled through it can be avoided by placing the left thumb lightly over the stitch in process of formation. The stitches look best of an equal size, but it is not necessary to make them always recur alternately, one light, one dark. If preferred, three in succession could be light and then one dark or any other sequence could be carried out. Perhaps, however, the simplest is the straightforward cheques.

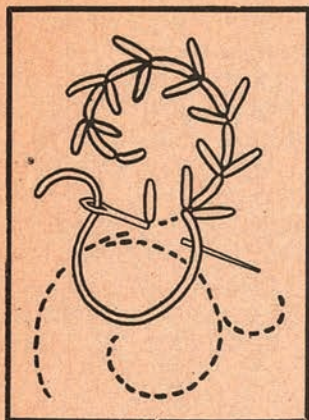


FIG. 60. FERN STITCH

Figure 60 Fern Stitch
This is a simple little stitch, very useful for working feathery sprays, open border lines, light veinings for leaves, scrolling background patterns and so forth. It is composed of three single stitches of about the same length, which radiate outwards from a common center. Figure 60 illustrates the stitch carrying out a scroll, such a one as might be continuously used as an all-over background pattern and fern would be a decorative variety in which to carry it out, the diagram practically explains the working. The three single stitches of which it is composed are worked in succession and then the next group is commenced. The stitches though usually of a like size may vary in length. For instance, the lateral stitches may be required to be close together, in this case the center stitch must be proportionately shorter.

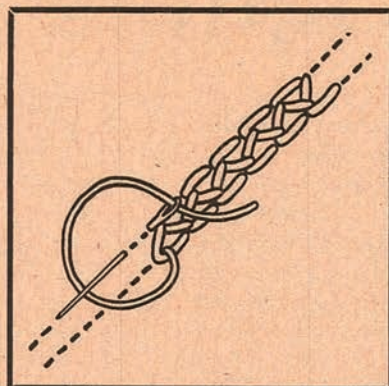


FIG. 61. CLOSED FEATHER-STITCH

some dark color. To carry out the stitch as in the diagram. Fig. 61, bring the thread through at the commencement of the left-hand traced line. Then throw the working thread over to the right and insert the needle on the other traced line, not quite opposite the starting point, but a little higher up, and bring it through on the same traced line, about an eighth of an inch below. Pull the needle through over the working thread in order to fix the loop in position. For the second stitch repeat the process in reverse direction on the other side. The needle at work in the diagram shows exactly the manner of taking the second stitch. The worker should be careful when picking up the material with the needle each time to insert it very close to the stitch above, so that it joins on with no apparent break. The portion of the stitch which forms the outer edge should, together with the same portion of the other stitches, build up a firm straight line. Each fresh stitch should commence at a point just opposite the center of the last worked one.

Figure 61 Closed Feather Stitch
This variety is closely related to the ordinary feather-stitch, the one which commonly decorates plain needlework. It makes a dainty little border for many pieces of embroidery, and the effectiveness of the edging can often be increased by inserting laid threads of a contrasting color underneath, for this stitch, like buttonhole and some others, can be used as a couching stitch. Strands of bright-colored silk are first laid or lightly darned onto the material and the closed feather-stitch worked to and fro over them, preferably in

Figure 62 Knotted Buttonhole Stitch
Figure 62 illustrates this stitch, which is simply the ordinary variety with the addition of a new feature. For such a purpose as that illustrated in the working diagram, the added knot is a distinct improvement. Worked in coarse thread, as an edging to a design, the stitch ra-

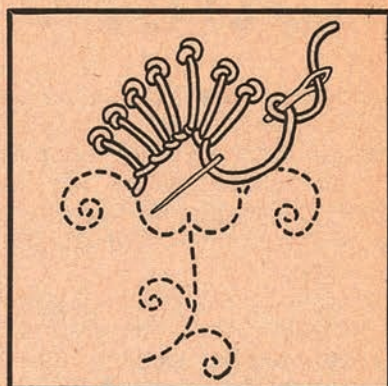


FIG. 62. KNOTTED BUTTONHOLE-STITCH (see Fig. 63)

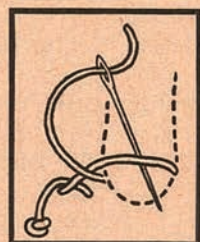


FIG. 63. DETAIL OF KNOTTED BUTTONHOLE-STITCH (see Fig. 62)

ther prettily suggests a knotted fringe. To work knotted buttonhole, bring the thread through at the left-hand end of the traced line. Pass the working thread once round the thumb of the left hand, which will now be holding the material near to the starting point and then transfer the loop thus formed onto the needle by passing this up through the loop in the manner illustrated in Fig. 63, then with the loop round the needle continue to work the buttonhole stitch in the usual way (see Fig. 62). When the stage is reached which is illustrated in the working diagram, the thread should be lightly pulled so that both the knot and the buttonhole loop, which are in process of formation, are fairly tight before the needle is finally pulled through.

This method of forming a knot by first twisting the thread round the thumb should be carefully noted, for some find it a much quicker and easier method of making simple knots than the ordinary way, which makes use of the needle alone.

? " ? " ? " ? " Query & Quote "

Regarding the editorial column in the November 1975 Olde Time Needlework magazine: couvrepieds, m. (masculine) quilt; U.S. foot blanket (I had guessed foot cover!) couvrepieds piqué, wadded quilt; U.S. comfort.

"Muffatee" took a little longer. In the Webster Morris Universal Self-Pronouncing dictionary (1911), which belonged to my paternal grandfather, it's listed as: Muf-fetee (-e-té), noun, a fur or worsted wristband, the idea being, I suppose, that it was a small muff.

I have had a delightful time browsing with words. Thank you. Mrs. Elizabeth D. Webb, Route 1, Box 362, Odenton, Maryland 21113

After reading your editorial in the November issue, I got out my facsimile copy of an 1882 Dictionary of Needlework and hunted up the word "couvrepied". The dictionary does not define the word but it does use it and also the word "counterpane" in connection with crochet. I have been able to determine that a couvrepied is a bed cover made of crocheted wool yarn, made for warmth, whereas a counterpane can be the same crochet pattern, but made in cotton, which is for beauty. Thus, a couvrepied is today's blanket, and a counterpane is today's bedspread.

Berlin work is today's needlepoint. It was named Berlin work because they used a wool yarn called Berlin wool. A puzzle quilt is the old name for today's crazy quilt and they made it from all the small leftover scraps, finishing with embroidery, same as today.

The 1882 dictionary is a very interesting book to have as it gives detailed instructions in crochet, some patterns not available today, needle lace, pillow lace and crochet tatting, plus many more. However, I would still like to have some more information on Battenberg lace.

I hope this information has helped to save the editor's sanity. Jean E. Spackey, Route 2, Box 146, Republic, Ohio 44867

EDITOR'S NOTE: A large number of readers have evidently been con-

cerned for the editor's sanity, since so many of them responded to the somewhat facetiously written editorial mentioning the couvrepied. A few readers wrote to chide the editor for having forgotten her high school French, but as you can see from these letters, things are not always exactly what they seem to be. We are delighted to know that our readers enjoy sharing in the pursuit of obscure meanings, and hope that we'll hear from more of you on the subject.

I am in need of a pattern for a tatted (or crocheted) basket to be used atop a wedding cake. I seem to recall having seen one in your magazine but am unable to locate it now in my back issues. Perhaps "Myrtle" could help me. Will send check to cover cost.

Mrs. D. Stanford Elwell, 273 E. Walnut Park Drive, Phila., Pa. 19120

EDITOR'S NOTE: Mrs. Elwell's letter has been forwarded to "Myrtle", who will undoubtedly be able to help. Also, in this issue, we are featuring a crocheted basket, on page 46

May we have an article, or better yet a series, on the art of smocking? I would really like to see a pattern for a baby's gown smocked across the front and at the wrists. Something else I'd like to see is a pattern for the old baby booties that came over the knee.

I'm sure there are lots of us who are young mothers with an interest in keeping old needlework alive.

Marion Bryce, Bearskin Lake P.O., Central Patricia, Ontario, Canada P0V 1E0

Now that long dresses are again stylish, I would like very much to crochet several for myself, but have been unable to find any patterns. Would any of our readers have any such patterns or know where I might find any?

Mrs. Dolores McKernan, 668 B Street, Swedeland, Pa. 19479

After writing yesterday, requesting more cherub designs in filet crochet, similar to the lute-player shown in the November 1974 issue, it struck me that some readers with taste like mine might like to add the simple yet attractive border I designed for that pattern, to make a charming tray cloth.

CHERUB LUTANIST

Complete the chart on pg. 1 of Oct-Nov 1974 issue, working to a gauge of 6 sps - 1 inch; 6 rows - 1 inch, using J&P Coats Knit-Cro-Seen size 30 and No.10 steel hook.

EDGING

RND 1: In each loop, --(sc, hdc, dc, trc). Repeat from --:around, working on right side. Join with sl st. Ch 1. Do not turn.

RND 2: --:(Sk sc, sc in next hdc, dc, and trc). Repeat from --: around.

RND 3: Change to No. 12 steel hook. --:Picot (sl st, ch 3, sl st) in next sc, sl st in next 3 sc. Repeat from --:around. Break off.

BLOCKING

Wash thoroughly, then pin out to circle drawn 16½ inches in diameter and let dry thoroughly. That should do it!

Iris Brooks, 5450 Russell Avenue, Los Angeles, Calif. 90027

I'm so pleased that you've added "Shuttlebutt" to Olde Time Needlework. How about some instruction on Bobbin Lace?

Also, if any of the readers can help me, I would like Volume 1, issues 1, 3 and 4 of this magazine. I will pay for these issues if you have them.

Mrs. Rhonda Holman, 223 W. Pacific, Branson, Mo. 65616

EDITOR'S NOTE: Bobbin Lace is one of the subjects we hope to cover in the near future. Back issues of the magazine are sometimes available from our Seabrook, New Hampshire office.

Anyone desiring to respond to the requests on this page may write directly to our editorial office. Please address your letters: Query and Quote, Olde Time Needlework, Box 338, Chester, Mass. 01011. Letters addressed in this way will receive immediate attention from our editorial staff. However, we must insist that you do not send money or subscriptions to this address.

All business correspondence must go to: Box 428, Seabrook, N.H. 03874.

Olde Time Needlework

Jacobean Design for Crewel Embroidery

by Avis Churchwood





Shuttlebutt

TATTING WITH MYRTLE

February and March are not nice months to spend out-of-doors, unless you enjoy snowmobiling, skating or skiing. It is a good time, however, to settle down to your fancy work, and if tatting is your thing, you might like to try this tatted yoke. Years ago, when crocheted and tatted yokes were very popular, I tatted a yoke for a nightgown. It was made of No. 30 crochet cotton, and tatted with only the shuttle thread. I discovered that it was not heavy enough to hold, or accommodate anything except very flimsy material. With this in mind, I have used No. 20 crochet cotton, and chosen a pattern which was closely tatted. Tatting is now being used more than ever as a dress trim. This would make a lovely yoke for a dress or blouse. You might like to run a ribbon through the beading of the upper edge. Should you prefer a smaller yoke, you may easily omit one of the medallions. You may find it a bit difficult to join the picot of the last chain of the medallion, to the picot of the first chain. This is the question most often asked, "how to join chains of this nature, without ending with a twisted picot." You simply bend the picot in the first chain, over to the left, two times, and then join.

Irene Fitz Gerald, 431 V.W. 68th St. Lawton, Okla. is contemplating tatting a wedding dress for her daughter. She thinks that a tatted yoke would come in handy. Could one of our readers tell where she

could obtain an old book by Anna Valerie, containing patterns of 15 tatted yokes? She would like very much to purchase this book.

Imagine my surprise today, when I received a letter from a lady in Australia. She had discovered our little magazine in her favorite craft shop. She was giving a series of lessons in tatting to a group of ladies, and was happy to find the tatted butterflies. Glad to learn, Jean, that others love butterflies! One lady in her group had already tatted three of them, and mounted them on black velvet. I hear from two other ladies in Australia, who are tatting my designs.

Gertrude Burns of Sarasota Florida, is trying a new medium in tatting - embroidery floss. After taking off the wrapper, she puts her right hand through the center, and winds all 6 strands on the shuttle. She has made 2 very attractive pictures. She says by making concentric circles of 10 rings (8 P's) and then decreasing in number - it makes beautiful Queen Anne's lace. Some of you may be interested in a bedspread that she has just completed. The background is soft cream, double-knit material, with 376 tatted motifs evenly spaced. The motifs are tatted with light blue and white coarse crochet cotton, or Knit Cro-Sheen. The small sample that she sent to me is very dainty and beautiful.

Judy Linder of Rock Island, Ill. is thinking of being a "tatter" at their Arts & Crafts Fair. She says they have weavers, hand dying, pottery, and quilt making, but no tatting. She thinks perhaps some of our readers would consider a similar project, to encourage the art. It is a good thought, Judy, as learning to tat from instructions alone is very difficult for most people.

In the September issue, I mentioned a new tatting book, put out by Coats & Clark, it is "Learn To Tat, Coats & Clark's Book No. 240." Quite a few of our readers have asked where to purchase the book,

some sending money to me, which I have had to return. The book is now obtainable from, Barbara Bannister, Alanson, Michigan. 49706. It is priced at 50c which I am sure does not include the postage. It would be well to write to her first, including S.A.S.E. Barbara has another new book, "Tatting, by Irene Waller." There are 56 photos and 93 diagrams. It shows how to use tatting to make jewelry, footwear, fabric coverings, a cape, clothing, edgings, and much else. It is a 7½ x 10" size book, having 96 pages. Supplies sources are given. It is \$8.55 which includes postage and insurance.

Keep those shuttles flying, and keep your letters coming.

TATTED BORDER FOR ROUND YOKE OR COLLAR

by Lillian A. Sampson

Use No. 20 crochet-thread, finer or coarser, as preferred. Commence the medallion with a ring of 4 double knots, a rather long picot, 4 double knots, close; a chain of 9 double knots; a ring of 5 double knots, picot, (3 double knots, picot) twice, 5 double knots, picot, 3 double knots, picot 4 times, 2 double knots, close; chain of 5 double knots, picot, 4 double knots; -:- a ring of 4 double knots, join to last picot of large ring, 4 double knots, close; a chain of 4 double knots, picot, 4 double knots; repeat from -:- until you have 5 rings, joining each to next picot of large ring, and 4 chains; chain of 4 double knots, picot, 5 double knots, join to next picot of large ring; chain of 9 double knots; ring of 4 double knots, join to picot of 1st small ring made, 4 double knots, close; chain of 9 double knots; repeat the large ring and continue from 1st -:-, joining the 1st chain of 2d scallop to last chain of preceding scallop; then a chain of 9 double knots, a small ring joined to same picot with 2 preceding small rings, and repeat until you have 5 small rings at center, all joined to same picot, and 5 large rings, with

scallop, joining last scallop to 1st, and last chain at base of 1st ring. This completes a medallion which is rather unusual, and very pretty for any purpose.

Make as many medallions as required fifteen were used for the model - joining each to 4th and 5th chains of a scallop of preceding medallion when making 2d and 3d chains, having two free scallops at top and one at bottom, with a half scallop on each side of the latter.

To fill in between medallions: Join to picot of 3d chain of medallion above the joining of medallions, chain

of 6 double knots, picot, 6 double knots, join to picot of chain next below, chain of 9 double knots, join to the picot which connects the chains of 2 medallions, chain of 9 double knots, join to chain of next medallion, above, chain of 5 double knots, join to picot of chain first made, 5 double knots, join to picot of chain above, and fasten off. Repeat between each 2 medallions.

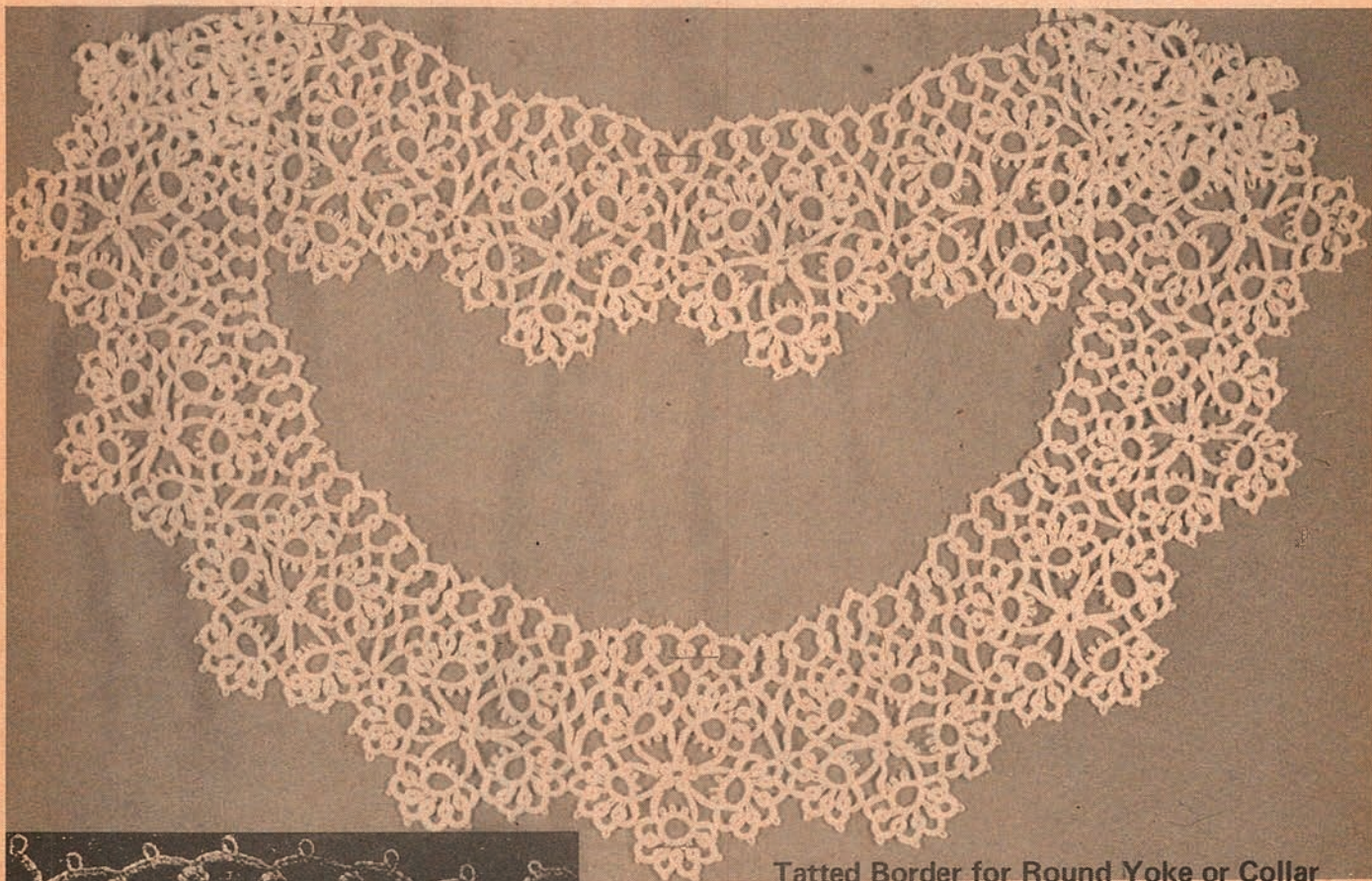
Edge:

1. A ring of 5 double knots, picot, 5 double knots, close; a chain of 4 double knots, picot, 4 double knots; repeat.

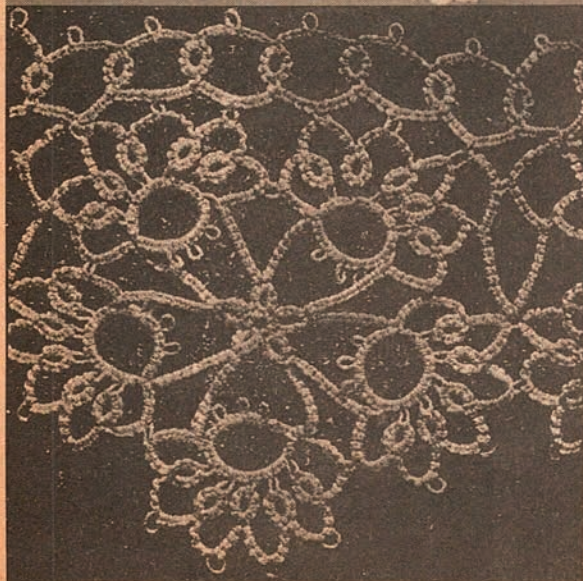
2. Fasten in a picot of ring, chain of 5 double knots, join to picot where the filling between medallions started, (chain of 5 double knots, join to picot of next ring, chain of 5 double knots, join to picot of next chain of medallion) 5 times, chain of 5 double knots, join to picot of next ring, chain of 5 double knots, join to picot where filling between medallions is ended, chain of 5 double knots, join to picot of next ring; repeat.

For a yoke, run lingerie ribbon or tape under and over the rings of the edge.

Happy Tatting, Myrtle



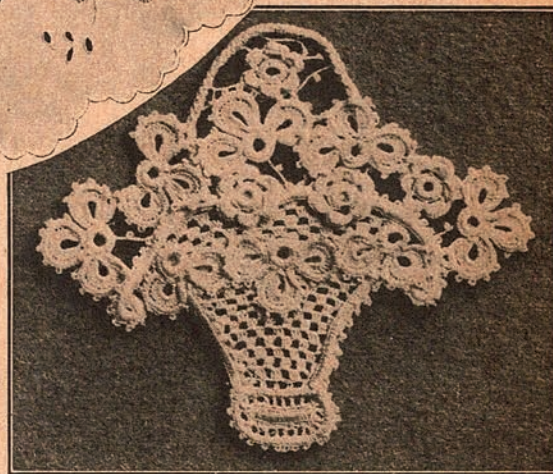
Tatted Border for Round Yoke or Collar



Enlarged Detail



CENTERPIECE with Irish Crochet Basket



The Irish Crochet Basket

The suggestion of little baskets festooned from ribbon is a very pretty one and the combination of lace and open embroidery makes a wonderfully beautiful piece of work. After the embroidery is done the Irish crocheted baskets should be basted and carefully applied by top sewing around their edges from the back. After top sewing through on the edges, cut away the linen, roll back the edges and whip firmly.

The ladder-work may be done either in binding stitch or in button-

hole. The buttonhole is rather easier. Detailed instructions are here given for the crocheted baskets. These little baskets will be found charming motifs for other combinations.

For the Basket: Make a chain of 14 sts. Double a piece of No. 10 padding cord (pc) 24 inches long, make 1 ch st through the doubled end of cord, then skip the st taken through cord and make 1 double crochet (dc) in every st of ch, over cord, make 3 dc in end st to turn, 1 dc in each st on next side to end, 3 more dc in end st,

join to 1st st with slip stitch (sl st), drop cord, ch 4, skip 1 st, 1 treble (tr) in next dc, taking up both loops of st, ch 1, skip 1 st, 1 tr in next, to end of row, -:- ch 1, 1 tr in next st at end of row, ch 1, 1 tr in next st, ch 1, 1 tr in same st, ch 1, 1 tr in next st, -:- (ch 1 skip 1 st, 1 tr in next st), 8 times, then repeat from -:- to -:-, joining last 1 ch to 2d st of 4 ch with sl st. Pick up cord and over it make 3 dc under each of the next 7 spaces, drop cord, turn.

1st Row: Chain 4, skip 1 dc, 1 tr in next st (both loops of st to be used), 1

tr in next st (ch 1, skip 1 st, 1 tr in each of next 2 dc), 4 times, ch 1, skip 1 st, 1 tr in next dc, turn.

2d Row: :- Chain 4, 3 tr under 1st space (ch 1, 3 tr under next space), 4 times, :- ch 1, 1 tr under ch at end of row, turn.

3d, 4th & 5th Rows: Like 2d row.

6th Row: Like 2d row from :- to :-, ch 1, 3 tr under ch at end of row, ch 1, 1 tr in same place, turn.

7th Row: Chain 4, 1 tr under 1st space (ch 1, 3 tr under next space), 5 times, ch 1, 3 tr under ch at end, ch 1, 1 tr in same place, turn.

8th Row: Chain 4, 3 tr under ch at beginning of row (ch 1, 3 tr under next space), 6 times, ch 1, 1 tr under ch at end of row, turn.

9th Row: Chain 4, 3 tr under 1st space at beginning (ch 1, 3 tr under next space), 6 times, ch 1, 2 tr under ch at end, turn.

10th Row: Like 9th row.

11th Row: Chain 4, 3 tr under 1st space (ch 1, 3 tr under next space) 7 times, ch 1, 1 tr in same space, turn.

12th Row: Chain 4, 3 tr under ch (ch 1, 3 tr under next space), 8 times, ch 1, 1 tr in same space, turn.

13th Row: Beginning with this row, make 2 ch between groups of 3 tr; ch 4, 3 tr under 1st ch (ch 2, 3 tr under next space), 8 times, ch 2, 2 tr under last ch at end, turn.

14th Row: Like 13th.

15th Row: Chain 4, 3 tr under 1st space (ch 2, 3 tr under next space), 9 times, ch 2, 1 tr in same space, turn.

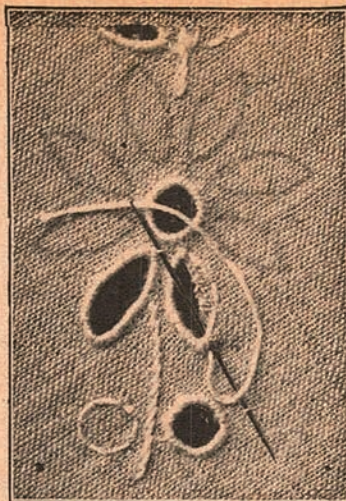
16th Row: Chain 4, 1 tr in 1st space (ch 2, 3 tr under next space), 10 times, ch 2, 1 tr in same space, turn.

17th Row: Chain 4, 2 tr under 1st space (ch 2, 3 tr under next space), 10 times, ch 2, 1 tr between 2 tr at end, turn.

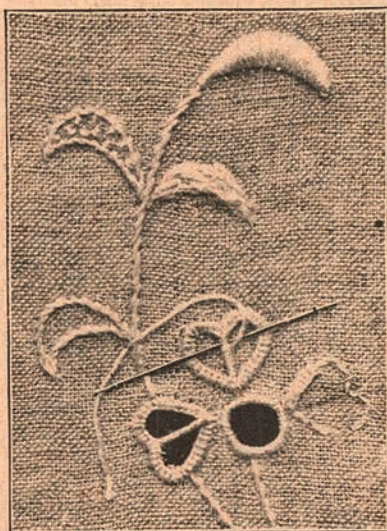
18th Row: Chain 4, 3 tr under 1st space (ch 2, 3 tr under next space), 10 times, ch 2, 1 tr under ch at end, turn.

19th Row: In this row you commence to narrow. Chain 5, 3 tr in space between first 2 clusters (ch 2, 3 tr under next space), 9 times, 1 tr under last space, turn.

20th Row: Chain 5, 3 tr under 2d space (ch 2, 3 tr under next space), 8 times, ch 3, 1 sl st in top of last tr below, break thread. Pick up cord, and work dc over it very closely into each space around bottom of basket, making a picot of 4 ch in each 3d st (to make p, ch 4, insert hook in top loop of last dc, and draw a loop through the dc and stitch on hook), sl



Correct Method of Working Eyelets



Making the Little Cutwork Flowers



Working the Ribbon in Cutwork

st over the 3 or 4 dc in the last space on bottom of basket, dc st over cord up side of basket, making a p every 3d st, to the 14th row, then omit the picots going across the rest of the side and the top, till you reach the same row on the opposite side, then make the p's every 3d st to the bottom and fasten off. Sew all the ends of the p c on the back side of work neatly and securely.

Rosé: Wind p c 7 times around a stiletto, make 24 dc in ring, join with sl st to 1st dc (ch 6, skip 3 dc on ring, 1 dc in 4th dc (ch 5, skip 3, 1 dc in 4th

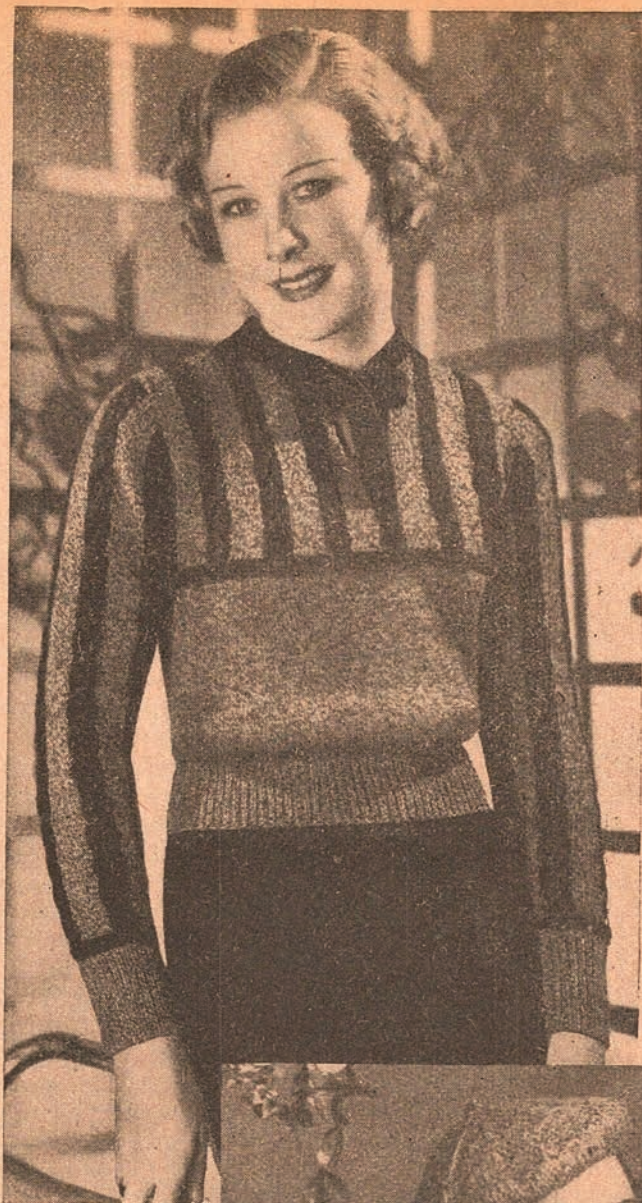
dc), 4 times, ch 5, join to 1st st of 6 ch with sl st. Make 1 dc, 6 tr, 1 dc under each of the 6 spaces, join to 1st dc with sl st. Chain 5, make 1 dc in the back of the last dc on 1st petal, repeat 5 times more. Make 1 dc, 7 tr, 1 dc under each of the 6 spaces, join to 1st dc with sl st and fasten off.

Shamrock: Make a ring the same as for the rose, 1 dc in 1st st of ring, :- ch 12, without turning work, take hook out and insert in the dc just made, pull last ch st through and ch 1, then make 1 dc, 1 h tr, 17 dc, 1 h tr, 1 dc under ch of 12, 4 dc in next 4 dc on ring; repeat from :- twice more, 1 dc in ring; join 2 strands of p c in the last dc made, and make 6 dc in the next 6 sts on 1st leaflet (back loops only), make 1 p of 4 sts (2 dc in next 2 dc, p), 4 times, 1 dc in each remaining dc on leaflet, and 1 dc in each of next 3 dc on ring; finish the next 2 leaflets in the same manner making 1 dc in ring after last one and fasten off. Make 2 shamrocks with only 2 leaflets.

Cord for top of Basket: Take a piece of p c, 44 inches long, double it 3 times; make a ch of 121 sts, which should be 6 inches long. Join in p c by putting hook through end where it is doubled and make 1 dc st, then over it make 6 dc in 1st 6 sts of ch, 1 p, (2 dc in next 2 sts, p), 3 times, 2 dc, make 1 dc over cord through next ch st, and through 1st dc made on ch, to form a loop, p, then along the entire length of ch and cord, make 3 dc, p, till you reach the last 14 sts, after making a picot, make (2 dc, p) 4 times, 5 dc, 1 dc into last st of ch and into st opposite the 5th p, to make a loop. As you work the cord, shape by pulling on the p c, each strand separately to form in a slightly rounding shape, break thread, leaving an end sufficiently long to sew ends of p c securely back of loop. Sew this cord along the top of the basket.

Handle: Chain 2, pick up 1st st, draw a loop through it, thread over hook and draw through both loops on hook, ch 1, make 6 dc under the upper 2 loops of the double st, then work round and round, making 1 dc in the top loop of each dc till you have a cord 5 inches in length. It will make the cord look better, and it will be firmer if you draw a cord (the size of No.3 cotton) doubled through it after it is finished, drawing the cord up a little to shape it. Sew handle and flowers to basket as shown in the illustration.

S P O R T K N I T S



CABLE STRIPE BLOUSE

A tweed mixture and plain green knitting wool were chosen for the cable-stripe blouse illustrated. Eight ounces of the tweed and four ounces of green wool and a pair each of No.3 and No.4 bone or celluloid knitting needles are the materials required. The stitch measure is seven stitches to the inch. The length from the top of the shoulder is 19 inches; bust-measure, 34 inches; length of sleeve and shoulder, 28½ inches; length of sleeve seam, including cuff, 20½ inches.

For the back: Using tweed wool and No.3 needles cast on 106 stitches. Work in knit 1, purl 1 rib for 4½ inches, working into the backs of the stitches on the 1st row.

Change to stockinette stitch and No.4 needles and work 8 rows even. On the next and every following 6th row, increase in the edge stitches at

both ends of the needle until there are 10 increases at each edge and 126 stitches on the needle. Work 5 rows even.

From here you will require separate balls of wool for each stripe, 6 in green and 7 in tweed. Work 6 rows in garter stitch in green, increasing one stitch at the end of the 1st row.

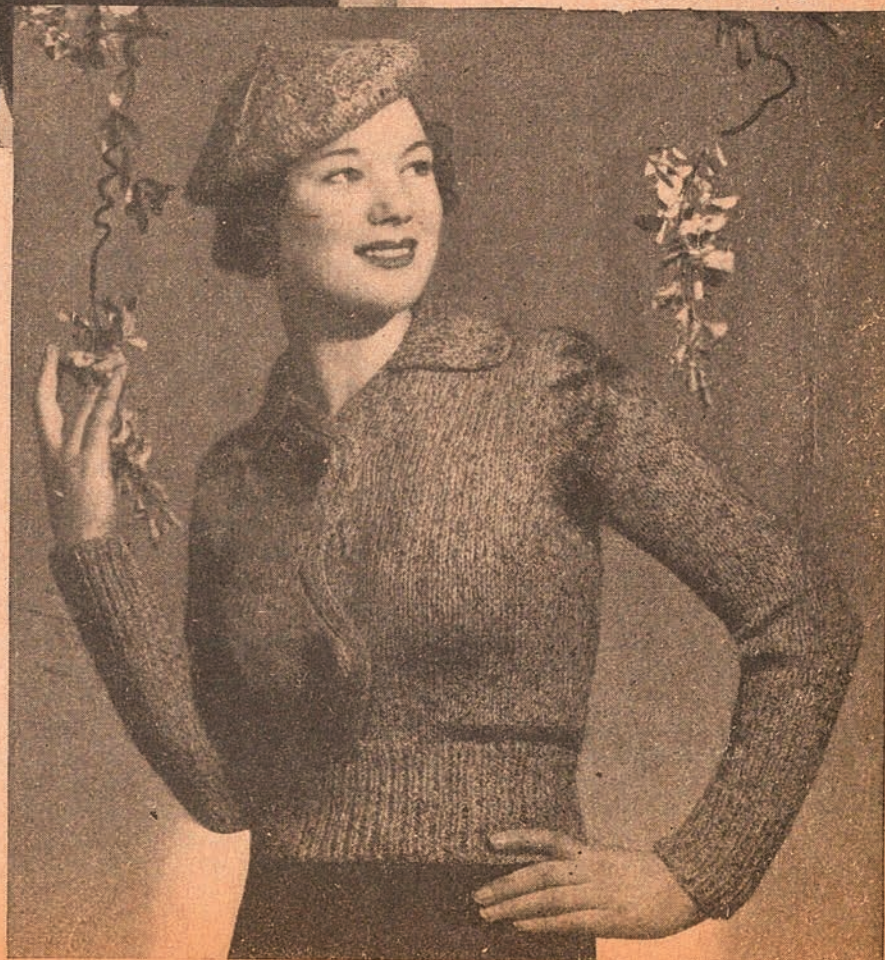
Now work as follows:

1st row: Knit 2 together, knit 20 tweed, -- pass 4 stitches to a spare needle, then knit 4 stitches with green wool, then knit the 4 stitches on the spare needle with green wool, knit 7 tweed, and repeat from -- ending with knit 20 in tweed, knit 2 together. (Always twist the two wools around each other when changing in order to avoid a gap.)

2d row: Purl 2 together, purl 19 tweed, -- purl 8 green, 7 tweed, and repeat from -- all across, ending with purl 19 tweed, purl 2 together.

3d row: Knit 2 together, knit 18 tweed, -- knit 8 green, 7 tweed, and repeat from -- across, ending with knit 18 tweed, knit 2 together. Repeat the last 2 rows 3 times more, working 1 stitch less at the edge of every row at both ends of the needle. Work another row, decreasing at both ends of the needle. Repeat these 10 rows for the pattern, discontinu-

Continued on page 48



CROCHETED COAT-SWEATER

(1926 design)

One and one-fourth pounds knitting worsted with contrasting colors for the cross-stitch are required. The stitches should measure five and one-half to the inch, and a larger coat could be made by using a coarser hook. The model is for a 38-inch bust.

The coat is made lengthwise, without seam under the arms, beginning at the right front and finishing on the left front.

Make a chain of 129 stitches. Commence at the right front.

1. One tr in 4th st of ch (which makes 2 tr at end), (ch 1, miss 1, 1 tr in the next st) 3 times (this is done in each upward row to form the border), 119 more tr making 120 tr in the row.

2. Turn with 5 ch, miss 1 tr, 1 tr in the next, -: ch 1, miss 1 tr, 1 tr in the next; repeat from -: 44 more times, then make 34 tr with no chain between (that is, treble to end of row).

3. Ch 3, to turn, 1 tr in next tr, -: ch 1, miss 1 tr, 1 tr in next; repeat from -: twice and continue like the first row to end (treble row).

4. Like the 2d row (open row).

Repeat the last 2 rows twice more.

This band of 8 rows will be turned under when the coat is made up.

Now make 15 rows of all trebles except the small open part at the lower border, which is done on each alternate row throughout the coat.

24. Turn with 5 ch, miss 1 tr, 1 tr in next, -: ch 1, miss 1 tr, 1 tr in next; repeat from -: 44 times, then tr to end of row.

25. Ch 3 (for 1st tr), 1 tr in next tr, open border, then 120 tr.

Repeat these 2 rows 3 times.

32. Like the 24th row.

Now work 16 rows of trebles with open border at lower edge.

49. Treble but omit working 8 inches (about 40 tr at the top). This is to form the underarm.

Work the 50th, 51st, 52d and 53d rows to this level.

After the 53d row is worked, make a chain of 40 stitches, or according to

the number of trebles omitted to bring up to the full number of stitches.

Now make 16 rows of trebles (fancy border at edge) as before.

70. Open pattern row.

71. Treble row.

72. Open pattern.

73. Treble row.

74. Open pattern.

Now work 7 rows of trebles.

This 81st row is the center of the back, and the other half of the coat is worked backward, commencing with 6 rows of trebles.

For the sleeves, make a chain of 90 stitches.

1. One tr in 4th st of ch, 1 tr in each remaining st, making 87 tr in all.

2. Ch 3 to turn, 1 tr in each tr of previous row.

Work 9 more rows of trebles.

12. Open border at edge; then tr to end.

13. All tr.

Repeat the last 2 rows twice more.

18. Open border at edge, 26 tr, after which the remainder is worked in the open stitch.

19. All tr.

Repeat these 2 rows 4 times more.

Then work 5 rows of trebles with open border at edge as before.

Now work 11 more rows all trebles.

For the neck, make a chain of 43 stitches.

1. One tr in 4th st of ch, 38 more tr (making 40 in all).

2. Ch 3 (for 1st tr), 1 tr in next tr, ch 1, miss 1 tr, 1 tr in next, 1 tr, miss

Continued on page 53



Crocheted Coat-Sweater

This portion of *A Library of American Quilt Patterns*, is devoted exclusively to the readers of *Olde Time Needlework*, who are quilt makers, and quilt pattern collectors. If you have questions to ask concerning patterns, or have quilt patterns to share with our readers, here is your opportunity to do so. I will always endeavor to answer any questions you may have, and as room and space permit in this column, to feature your patterns.

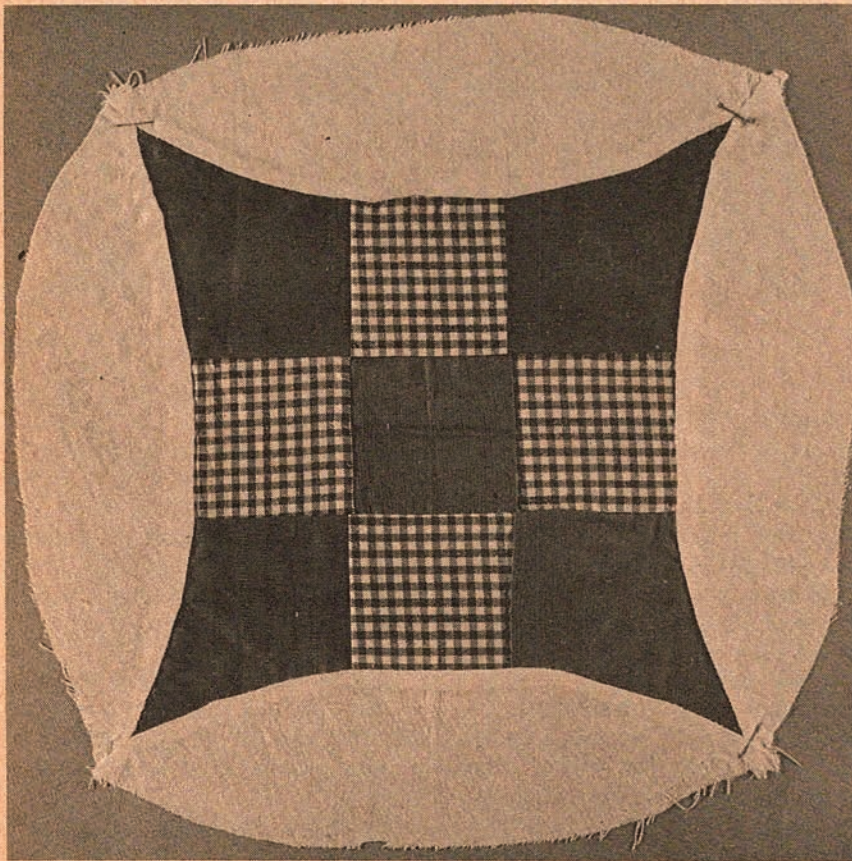
But, please do remember, that this magazine is based particularly on the idea of old-fashioned and antique designs in the world of needlework. And, when sending patterns, or fabric blocks, many of our Quilt Friends are very interested in the age, and any history which is available. That is, where did the original quilt or quilt pattern come from? Is it in a museum, and which one? Who made it? When was it made, or what date was it created? And, is there any unusual history or story behind the development of the design? In a nutshell, what is needed, is everything you can recall about the quilt pattern itself, as a part of our American Heritage.

Also needed, are old catalogs, advertisements, and magazine pages dating before the 1940's. Now, I do not want your original copies, just have photostats made, then send them on to this column to share with others in the future. If you should send your originals, or actual fabric blocks, and wish to have them returned, please enclose 30c in postage stamps to defray the cost of first class postage.

A few women have made requests for the whereabouts of quilt supplies. One of the most excellent and comprehensive lists concerning supplies that I know of, is Mrs. Georgia Feasel's "Quilt Enthusiasts No. 1 and No. 2." Georgia presents some 106 different sources for museums, sources where you can have your quilts quilted, where fabrics, needles, thread, batting, books, patterns, and frames are obtainable. Send \$4.00 to Mrs. James (Georgia) Feasel, 27 Pasadena Drive, Rochester, New York - 14606. Believe me, the investment is very worthwhile, especially for the more serious quilter or collector.

The Library of American Quilt Patterns

by Pauline Welton Rodgers



BAILEY'S NINE-PATCH

Diagrams A to E - Mrs. Mabel A. Meyers of Tucson, Arizona really presented me with a pleasant chore just recently. Fortunately the research was not difficult, for the pattern was in my files. She has requested the name of a fabric block as shown in Diagram A, which she stated her mother had made some 70 (?) years ago. Actually, this particular design has several different titles, the oldest known as "Bailey's Nine - Patch." Other names are, "Circle Nine - Patch," "Improved Nine-Patch," and the "Twentieth Century Nine-Patch." Diagram A shows a single block, while Diagram B shows the setting of the blocks together in an all-over design. It might also be interesting to note that two other variations of this pattern have developed over the years. Featured in Diagram C is "Mrs. Zinzerly's Nine-Patch" or what is known as the "Pickle Dish". Here the small circular-type, nine-patch is usually pieced together first, then applied to a plain white, 12-inch square fabric block. In Diagram D is yet another version, known as "Blue Heavens." Here the arrangement appears to divert away from the usual design, to appear in a squared block. It too is an all-over design, and when four blocks are joined together as featured in Diagram E, the circular nine - patch appears once again, only on a diagonal basis.

DIAGRAM F - This is an old favorite, as requested by Mrs. Florence Bauer of Hartville, Ohio. If you send 50c plus 25c for postage to Home Craft Service, 1243 Swift, North Kansas City, Missouri - 64116, and ask for Aunt Martha's Quilt Book No. 3333 - Modern and Colonial Quilts, you will find your "Bow Tie" pattern on page 3. Hope this is the pattern you want Mrs. Bauer, as there are also several versions of this design available.

DIAGRAM G - From Douglass, Texas comes a request from Mrs. L. Chastain for this Watermelon or Melon Patch design, along with a need to know where she can obtain color-fast, red and green fabrics. This pattern appears on page 127 of Marguerite Ickis' book, The Standard Book of Quilt Making and Collecting. There might just be a copy of this book in your local library. May I advise you, Mrs. Chastain, to

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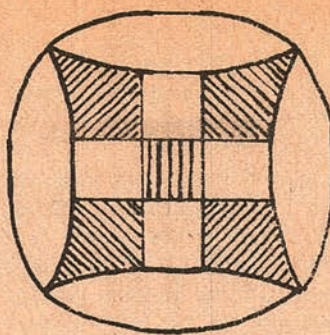


DIAGRAM A

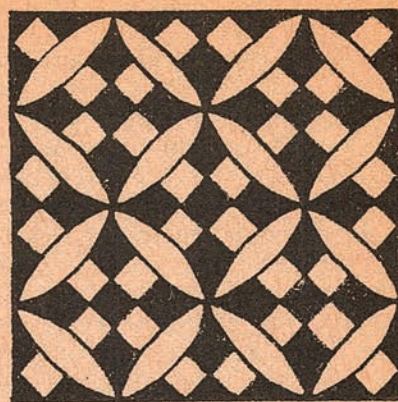


DIAGRAM E

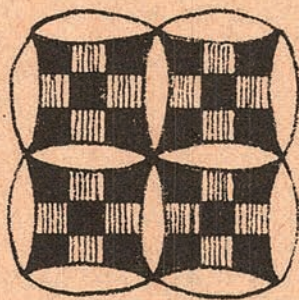


DIAGRAM B

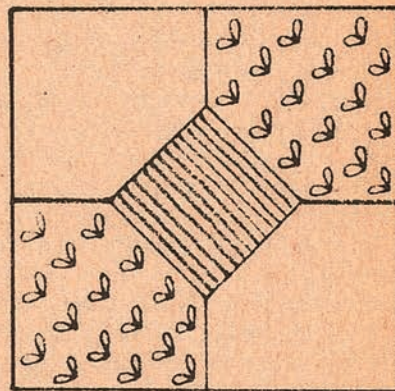


DIAGRAM F

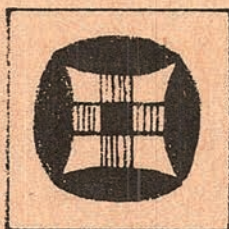


DIAGRAM C

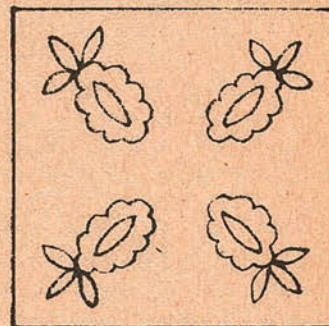


DIAGRAM G



DIAGRAM D

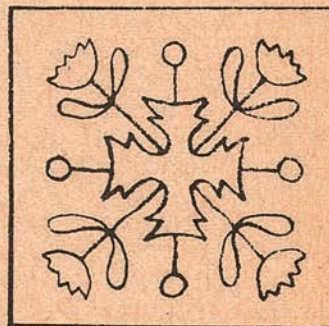


DIAGRAM H

first check at your nearest and local stores that handle fabrics? Recently, I have found such fabrics in solids and prints are once again appearing in the stores, and fortunately have found some very lovely and bright shades of reds and greens, not counting the dainty prints that quilters are always searching for. Failing this, you can always dye your own choice of colors, and if you follow the instructions on the label closely, your colors should not bleed. I was also just recently informed by a local friend, that if you place the dyed fabric in a solution of 2 cups of white vinegar, to one gallon of cold water, and let the fabric sit overnight, that this will insure the permanency of the dye. Though they are a bit slow in filling out orders, Lee Wards, 840 North State Street, Elgin, Illinois - 60120 has the best quality fabrics for quilt making in solids, plus quilting supplies. Just ask them to send you their free craft catalog.

DIAGRAM H AND I - I was given a real challenge, when Mrs. S.P. (Cheryl) Singhal of Baton Rouge, Louisiana sent in a one-quarter sketch of the design appearing in Diagram H. She has made a request for the title of the pattern, and more of its history. Regretfully, it is one pattern which is not among my collection, and the only information Mrs. Singhal gave, was that her great-grandmother had made a block, and that a woman of German ancestry from Virginia had used the pattern in the 1900's. She gave another clue, in that the Virginia woman's husband was either Dutch or Danish. So, I made a search through my books, magazine pages, and old catalogs, and found a similar design, as featured in Diagram I. Both patterns are reminiscent of the Mennonite and Pennsylvania German Dutch designs, known only as "Tulip," or "Tulip Wreath." Many similar variations of both designs also appear on Bride's or Album Quilts, found in various museums across the country today. Yet, I would like to know your particular "ground" for the name of "Burgoyne's Star" Mrs. Singhal. It just might prove to be, not only interesting, but might also clear up the mystery of this pattern's history.

Perhaps one of our many readers has also seen this pattern, and will kindly write to us concerning this Tulip type pattern.

All the patterns you have seen featured in the diagrams, are now available for 50c per each pattern, postpaid. Send all your questions, patterns, fabric blocks, photostats, and orders to; Tidbits and Trivia, A Library Of American Quilt Patterns, Post Office Box No. 1752, Silver City, New Mexico - 88061

BAILEY'S NINE - PATCH

DIAGRAM J - Because Mrs. Meyers so kindly shared her actual fabric block of this pattern with us, I thought it would be just as nice to also add the working pattern. You can call it "Bailey's Nine-Patch" if desired, or by any other names it is known by. In this diagram, we again see the pattern pieces joined together in all-over design.

DIAGRAM K - Again, one block is represented, which will measure 10 inches across from one straight edge on the left, to the straight edge on the right.

DIAGRAM L - This features the block broken into its separate unit pieces. When piecing, or sewing together, No. 1 is sewn to No. 2, then these two are sewn to No. 3. This repeated for row 2 and row three of the nine-patch center. Then No. 4 is pieced into position last, all around the nine-patch center. When piecing this pattern for a quilt, separate blocks are not made. You must sew together first, all of the nine-patch centers, then the "wedges" (No.4) are sewn into position around the nine-patch blocks.

General Instructions

Allow for $\frac{1}{4}$ inch seam allowances when cutting out all fabric pieces. Sew together the nine-patch centers first, then add the wedges (Unit No. 1). Do not add for a border; the "wedges" surrounding the quilt form the border, as well as part of the quilt.

Recopy the pattern units onto separate sheets of white paper. Leave a margin around each unit when cutting them out, and glue to cardboard, using rubber cement. When the glue is dry, cut the units out, and upon each one write the name of the pattern, its unit number, and how many pieces of fabric it will use. Lay

your units on the wrong side of the fabric when tracing around the edges (remember your seam allowances). You will need 161 white fabric pieces for Unit No. 1; 72 flowered print pieces for Unit No. 3; 288 flowered print pieces for Unit No. 2; and 288 of a solid fabric to match the print, for Unit No.3.

There are 8 rows of 9-patch centers across the width of the quilt, with 10 rows of "wedges" placed in between the 9-patch centers, and on the outside edges. There are 9 rows of 9-patch centers placed down the length of the quilt, with 9 rows of "wedges" in between the 9-patch centers, and on both outside edges, for a quilt top that will measure 80 inches wide, by 90 inches long when completed.

For a backing, lay the finished top over the wrong side of backing on a flat surface (a bed-sheet serves this purpose better), then slowly proceed to trace around the outer edges of the "wedges". Cut out, snip the seams back to the seam lines, turning them to the wrong side for the backing and the top. With matching sewing thread, baste the seams as close to the edges as possible using small stitches. Cut your filler (cotton batting), in the same manner, only measure $\frac{1}{8}$ of an inch less than the quilt top and the backing. Pin the top, filler, and backing in the four corners, at the centers of the top and bottom, and both sides of the quilt about $\frac{1}{4}$ of an inch inside from the basted stitches. Continue to pin around all four edges of the three layers. Baste across and down the 9-patches through their centers, and on all four sides, removing the pins as you work the stitches. Place the quilt in the frames, and make your quilting stitches just inside the seams about $\frac{1}{4}$ of an inch on all the "wedges". Repeat this procedure when quilting the 9-patch centers.

Yardage Requirements

You will need 4 yards of white for Unit No. 1; 1 and $\frac{3}{4}$ yards of a solid fabric for Unit No. 3; and about 3 yards of a matching print for Units No. 2 and 3; about 9 yards of a fabric for the backing, or obtain a suitable sized bed-sheet for this purpose. The yardages quoted here include the extra amounts needed for seam allowances.

BAILEY'S NINE-PATCH

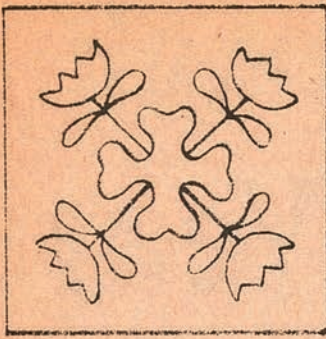


DIAGRAM I

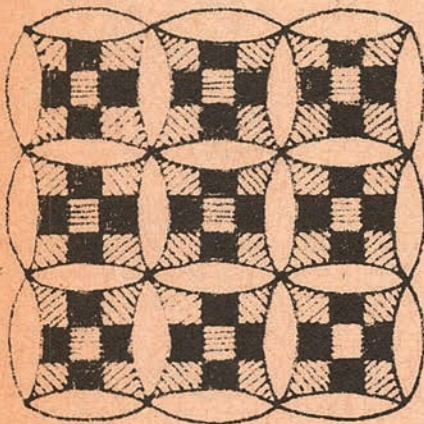


DIAGRAM J

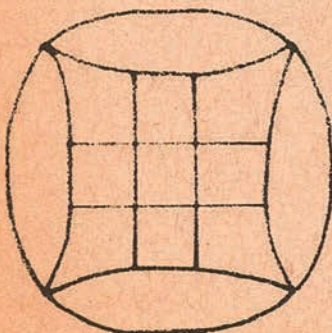
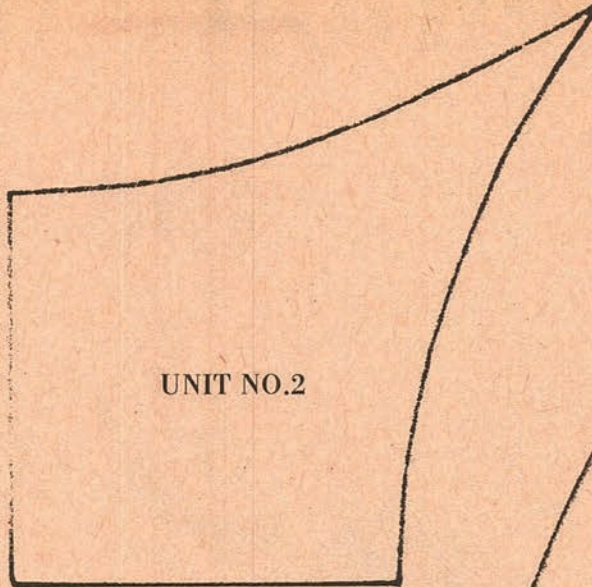
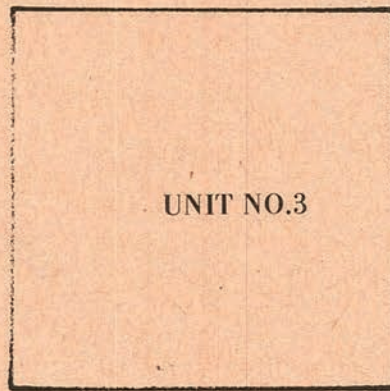


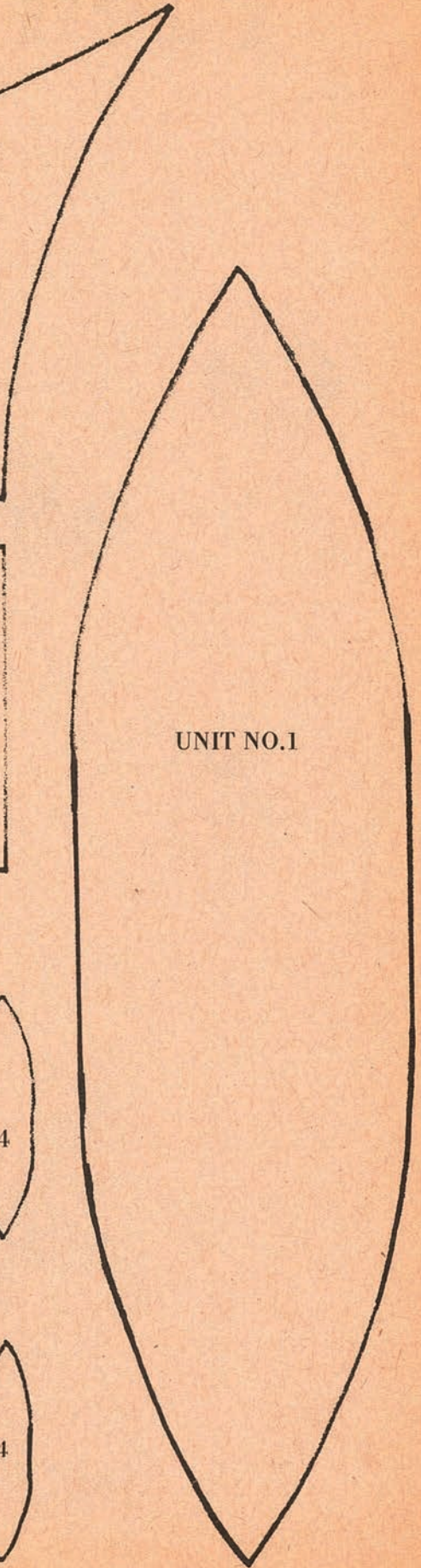
DIAGRAM K



UNIT NO.2



UNIT NO.3



UNIT NO.1

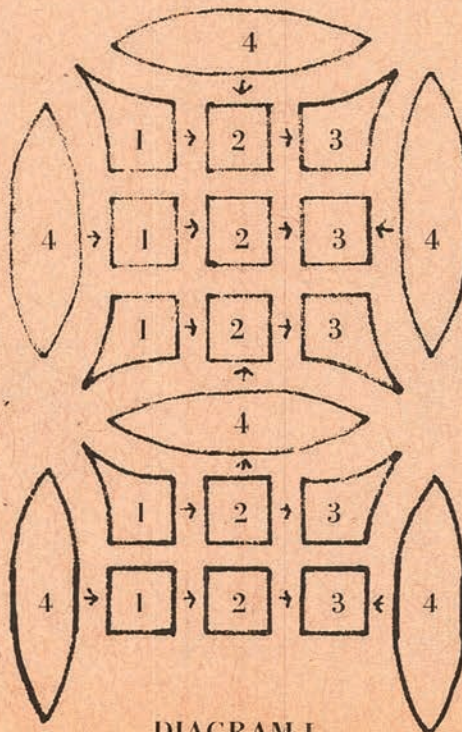
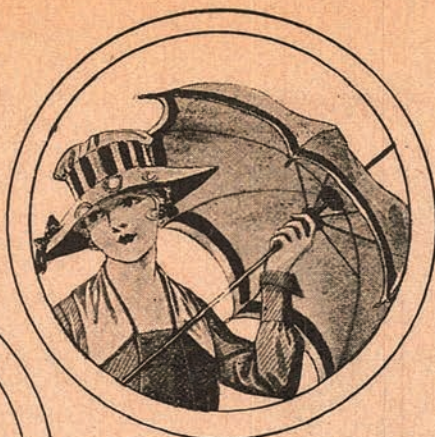


DIAGRAM L

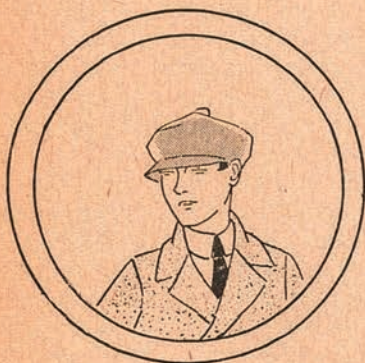
Fashion through the Years



1917



1924



1927



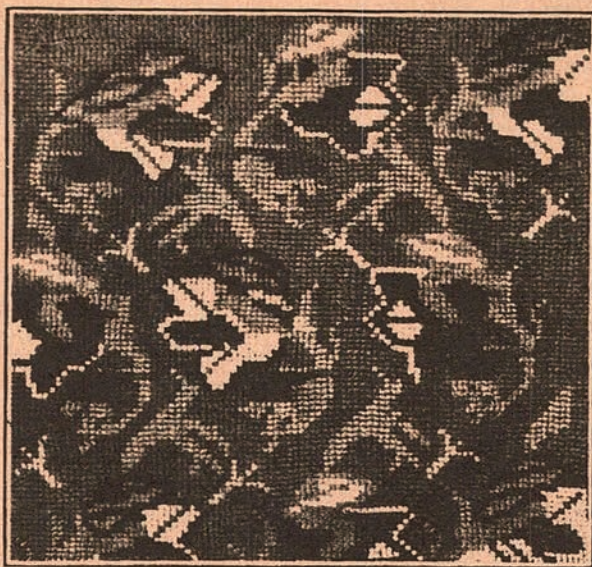
1937



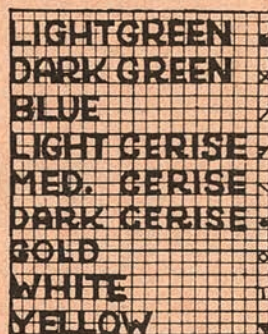
HATS

NEEDLEPOINT TAPESTRY

A Versatile All-Over Design



Fashions in embroidery come and go, but needlepoint, which is another name for cross-stitch, is always popular, and exquisitely worked pieces are treasured from generation to generation. This all-over design would be charming for dining-room chairs, whether used for the seats only or on the backs as well. And it would be most attractive on a footstool, a cushion, an under-arm bag or a table scarf. A working-chart with color symbols is shown.



This bit of cross-stitch as actually used as a portion of a bonnet belonging to one of the picturesque costumes worn in that part of the world known as Czechoslovakia.

The background of the original was worked in Chinese red, but will be charming in a neutral tone if one prefers less brilliant hues. Of course a vivid red background might be charming for an envelope bag or a footstool, and yet not what one would want to use as covers for dining room chairs.

Much of the charm of this particular design is the distribution of motif and color. It is not difficult to use, because no one part of the design is obtrusive.

Even if a design is very adaptable, careful placing will doubly repay the time spent in this extra attention.

First decide which portion or motif of the design you consider the most interesting and important. Then arrange to place it in the most conspicuous part of your chair, bag, stool, cushion or whatever you may be decorating. When this is done, it is a very simple matter to work outward from this central point toward the edges.

Cross-stitch is one of the simplest and most fascinating of stitches, but careful attention must be given to the little details that go to make it really lovely. There is one hard-and-fast rule, namely, always have the first or under stitches slanting in the same direction, and it will necessarily follow that the second stitches, or the ones that complete the crosses, will run the opposite way. This gives an even texture to the

finished work. If the stitches are not properly placed there is a roughness to the surface which breaks up shadows and so detracts from the design.

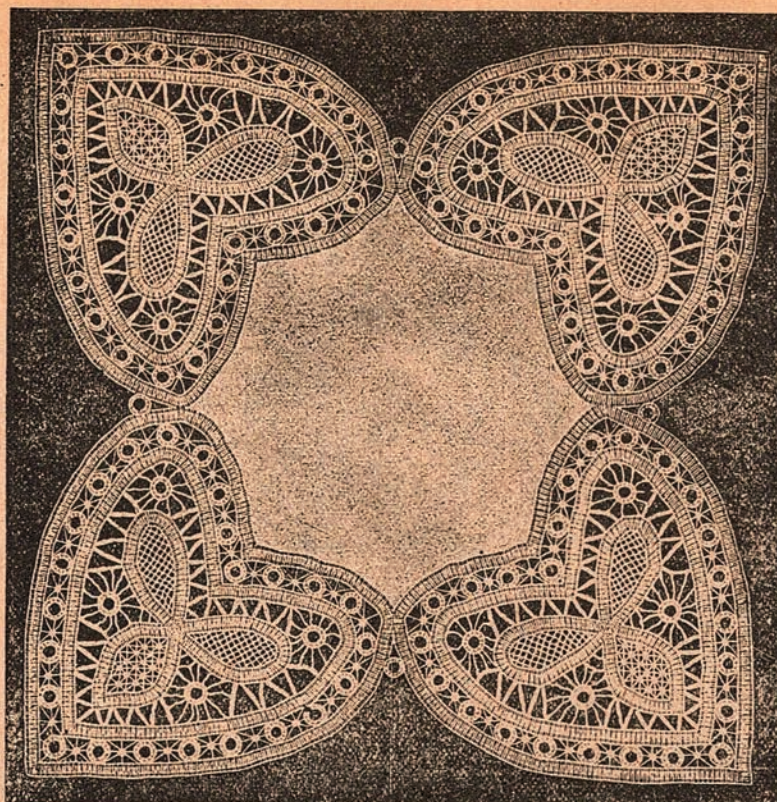
Such a design as the one shown here is generally worked over cross-stitch canvas. This canvas comes in different weights, widths and sizes. By sizes, we mean the number of meshes to the inch. The smaller the meshes, the greater the number of stitches it takes to cover the same space. Ten meshes to each inch are quite generally used, though it may be had much finer. For rugs it is often as coarse as four meshes to the inch.

Cross-stitch is frequently done over other fabrics besides canvas, but they must be of a square, even weave, such as monk's cloth or any of the basket-weave materials, be they of linen, cotton or wool. When worked over such materials the background is usually left plain, so that the texture of the fabric is treated as part of the design.

Wool is generally used for this type of work and comes in the various weights appropriate for different sizes of canvas. For very fine work or petit point, as it is generally termed, silk or stranded floss is sometimes used. No matter which one chooses to work with, the squares should be well covered but not over-crowded. Use a needle with a blunt point.

Cerise, which is used in three shades, may not fit into your color-scheme, but there is no reason why shades of dull orange or copper tones should not be used instead. With any one of these as the key color, a fresh apple-green is lovely. The blue is of medium depth and can be either a green or purple blue, if the pure color does not harmonize with the other shades you choose. If one deviates from the color-scheme given in the chart, it might be dangerous to use a background as brilliant as the Chinese red of the original. Almost any shade of beige is good if the background is to be light. One might choose one of the cooler grayish tones, or a very warm yellowish tone. A dark background is smart and for this black might be chosen, though a very dark brown or bluish green is a little more unusual and might be so dark as to give the effect of black when seen in a poor light.





HANDSOME BATTENBERG SQUARE

This piece is about 18 x 18 inches, and makes a very pretty center for a polished table, or one may join 3 or 4 squares to make a scarf for the side-board, filling in between with lace-stitches. For the linen center a 10 inch square is required, with 10 yards of braid. The rings may be purchased or made; or the space occupied by them may be filled with twisted bars and "spiders", either plain or ribbed, the latter filling the place marked for each ring. The Russian braid is lovely for this piece, as it does not require to be folded over.

After pasting the pattern to stiff wrapping-paper, cut a good-sized piece out of the center, as the work can then be done so much easier. Baste the braid on the pattern, whipping the curves and fastening the ends neatly. No. 100 linen thread is a good size for this work. Make the rings by winding No. 35 linen thread 8 or 10 times around a pencil, slip off and cover with double crochet, or buttonhole stitch. Baste the rings in place. The 4 rings in the inner part of the heart are surrounded by Sorrento bars made by passing a single thread from point to point, and twisting the return thread around it. All the other bars are woven, a foundation being made of 4 threads from point to point, then the thread being passed over and under 2 threads at a time, back and forth, until the bar is complete.

The lower pointed figure in each heart is made by filling with perpendicular threads about $\frac{1}{4}$ inch apart, then crossing them, knotting the thread at each block made; then cross diagonally, from right to left knotting at each crossed thread, and finish by crossing diagonally from left to right, making knot on single thread, also on the other knots, and then weaving over and under twice around the large knots. The two figures on the side may be each filled with a different stitch, but in design are alike, double point de Bruxelles, or loose buttonhole, with another drawn tight close to it. Any stitches liked may be chosen, but as illustrated are very effective, while simple.

HEART SQUARE IN BATTENBERG

BATTENBERG LACE

The braid should be basted carefully to the pattern with short stitches which hold securely, and always are taken nearer to the outer edge of a curve, crossing the braid diagonally as it turns. All curves should be overcast or whipped and drawn in to fit the pattern, and angles folded and felled down. Then the lace stitches are put in, connecting the braid so that when the latter is removed from the pattern by snipping the stitches at the back, it is held together. Only the basting stitches should be taken through the cambric, into which one must be very careful not to catch the needle work, working the lace-stitches, or

felling or overcasting curves. The lace is wrong side up while in progress, but one should strive to make both sides so nearly alike that no difference is readily discerned. Cut linen for centre large enough to extend over the inner edge of braid, turn the raw edges under and fell down to the braid neatly; or, place a second row of braid over the first, having the edge of linen between, and overseam the outer edges together, sewing also, with fine stitches, along the inner edge of braid through the three thicknesses. It is a good plan to press the lace on the wrong side before taking it from the pattern, as this stretches the threads and prevents shrinkage.

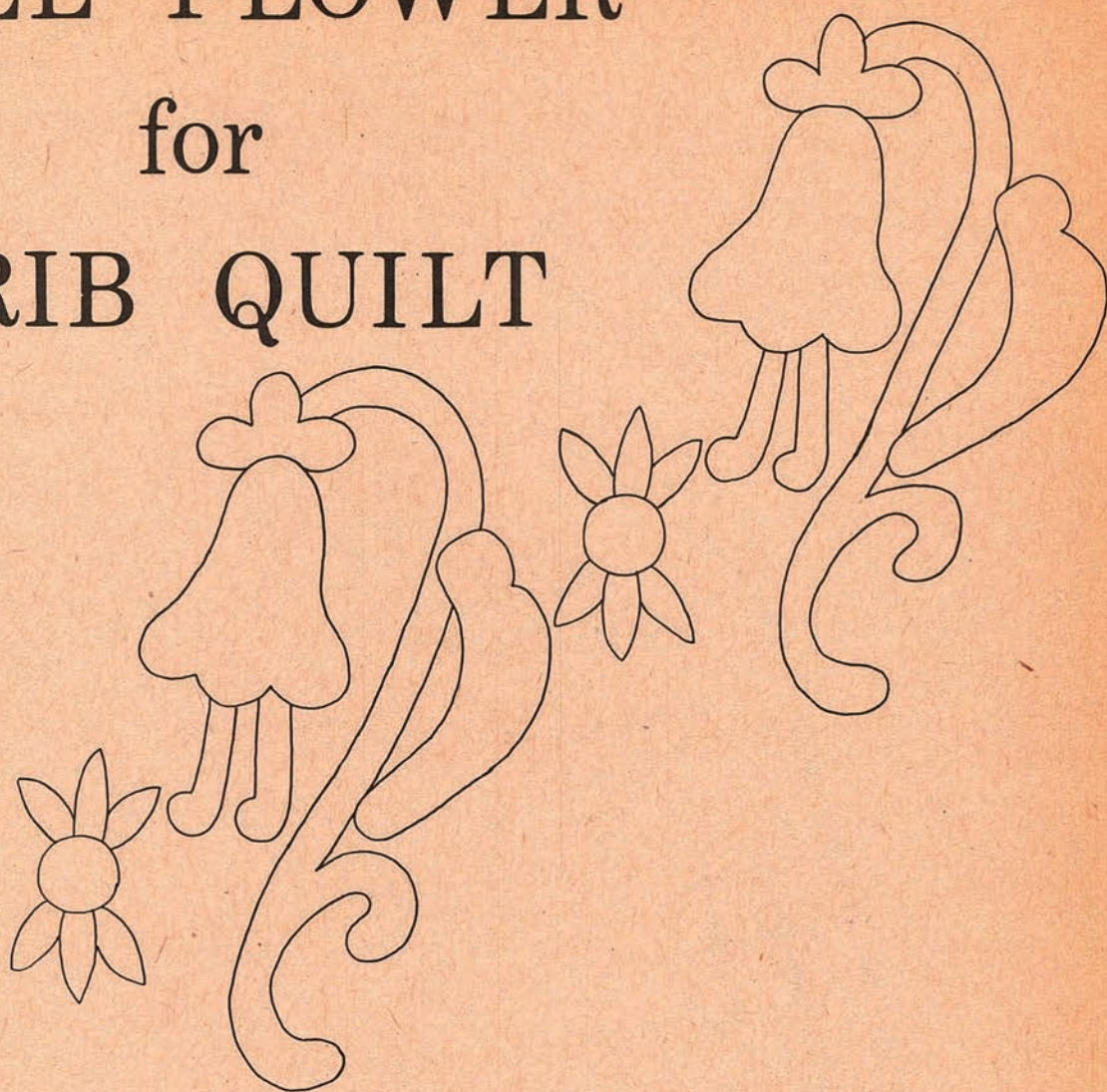


HALF PATTERN GIVEN
TRACE ON CAMBRIC

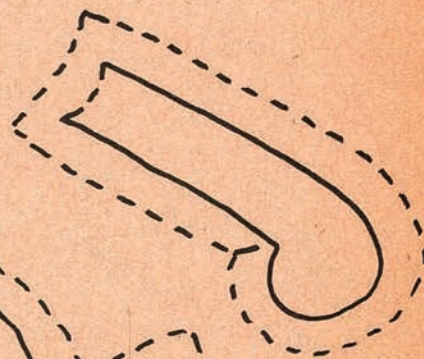
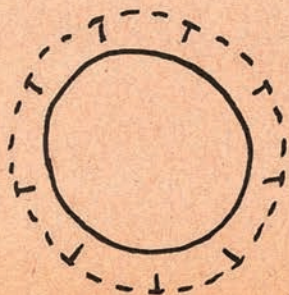
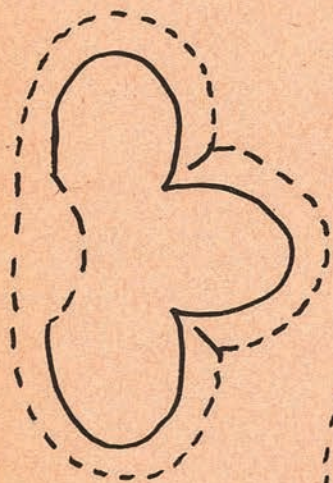
BELL FLOWER

for

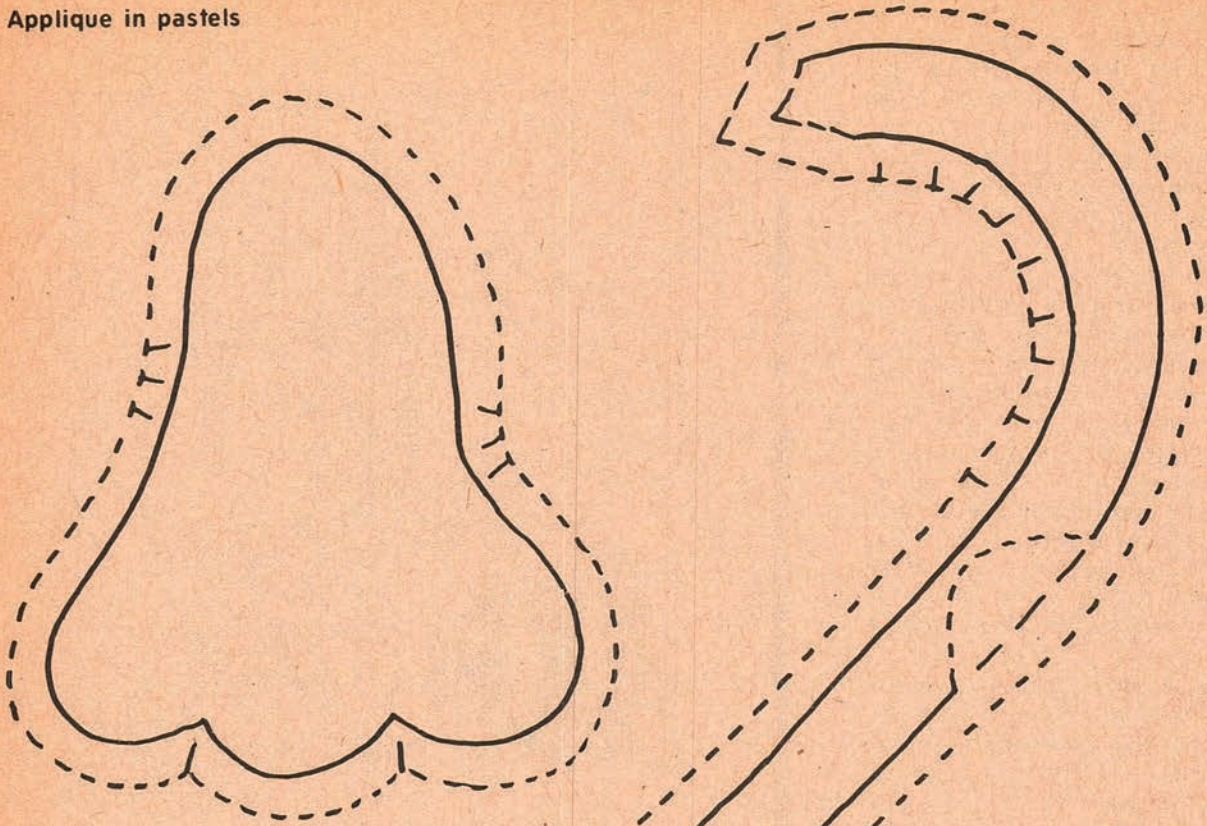
CRIB QUILT



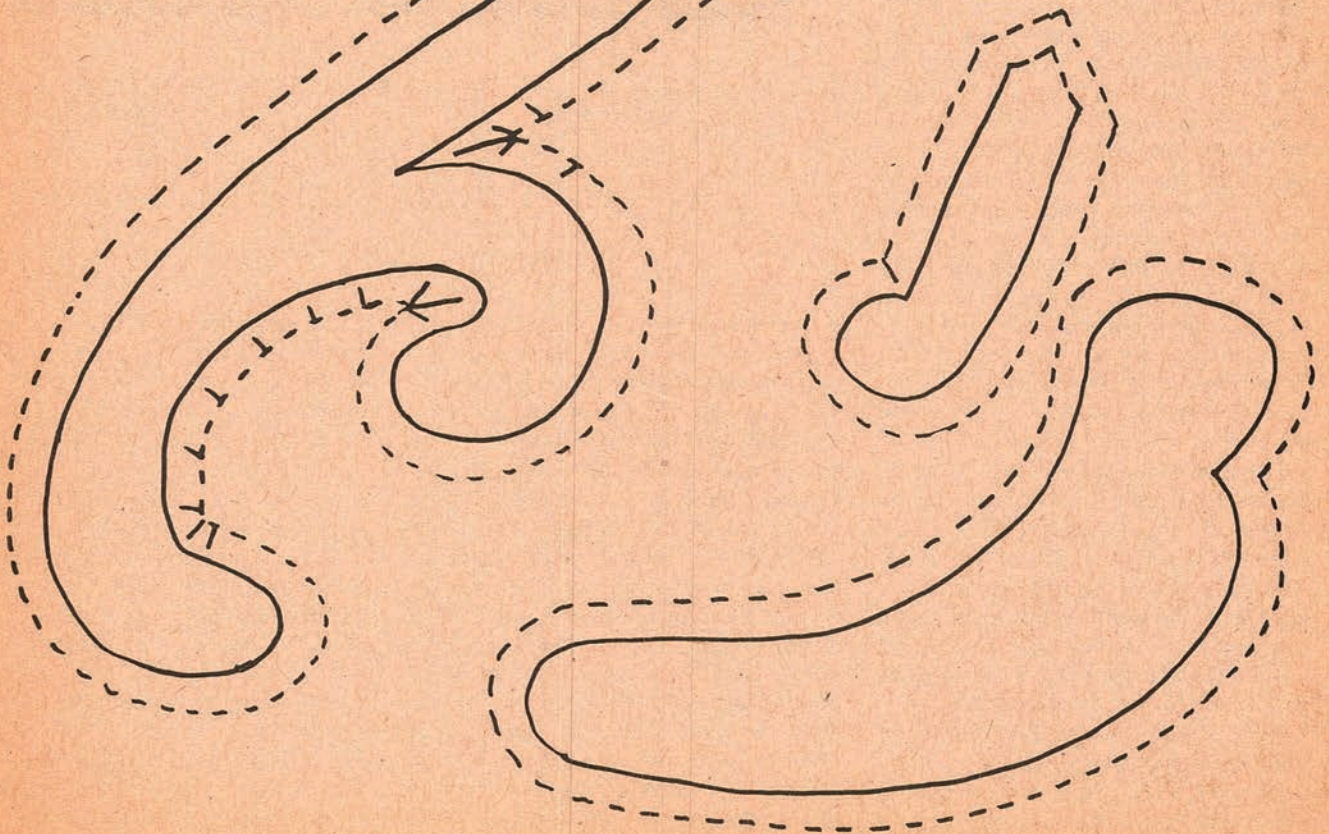
Scatter this design over crib quilt.



Applique in pastels



Bell Flowers for Crib Quilt
(December, 1929)



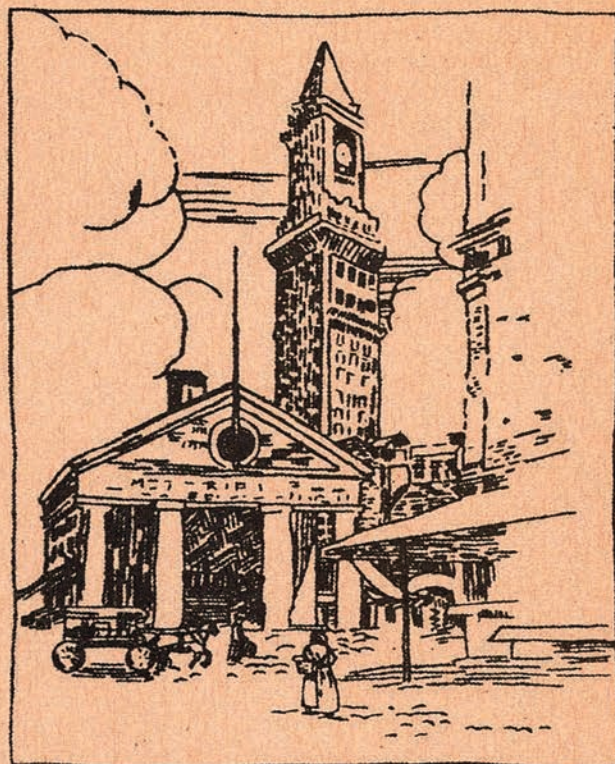
Choice enough for wedding gifts, satisfying to the decorator's most exacting taste, peaceful, lovely things to live with are these needle-etchings of familiar landmarks in our own homeland. Rarely do we find needle artistry for our walls which can be done so simply and easily and yet possess real merit, dignity and quiet distinction.

Needle-etchings are embroidered wholly in the familiar outline stitch with the exception of very short sketchy lines here and there which can be covered with single stitches. To give the work the fine lines and delicate feeling of a real etching, a single thread of very dark sepia-brown stranded floss is used in the needle. Stitches should be kept fine and even, and each stitch should be taken back to the end of the preceding stitch, with thread kept above the line.

Choose a firm, closely woven, ivory-white linen for needle-etching, it lasts forever, grows mellow with age, and is a joy in the hand of the worker. Narrow black or sepia frames are both suitable and inexpensive to use for such pictures. The wide margin of plain fabric should be left around the panels as illustrated. Mount the etching over a stiff cardboard before framing. Measure carefully as you mount it, set pins all along the edges of the cardboard until you have the picture perfectly centered and the margins even all around. Then turn the picture over on its face and glue or paste the linen down firmly on the back of the card. Apply the glue to the cardboard with a brush, let it dry a minute or so before pressing the linen down on it. Press down hard with a warm flatiron. Then let the picture stand for several hours, until the adhesive is thoroughly dry, before removing the pins around the edge.

For these needle-etching subjects we have chosen four landmarks as widely divergent in interest as possible. There is a wealth of material. You may prefer an old Salem doorway, a Maine waterfront, a Southern mansion, a Mississippi river-boat and landing, a New York skyline, or your own favorite historic spot.

New Englanders in every state in the Union will have a place in their hearts for this little corner of Boston Town. Down a hundred familiar city vistas towers the silvery pinnacle of



Boston

Market Place and Custom House

Etching with a Needle

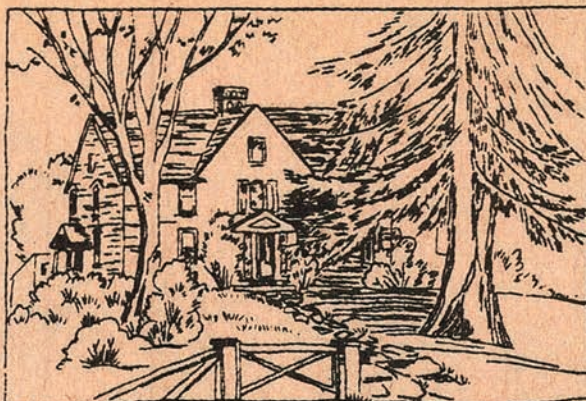
Artistic Effects Achieved with Simple Outlining

the Custom House, reflecting the moods of "down-town days", flashing a thousand flaming panes at sunset, looming mistily in harbor fogs, twinkling out its myriad lights in the snowy dark of winter nights - a beckoning finger to wanderers by land or sea. At its foot huddles the great old market, the gathering place of push-cart armies and rumbling trucks. Here one may still see sleek, shaggy-footed truck horses and shawl-clad women crowned with huge bales and baskets; here one may wander through forests of Christmas greens, ranks of Easter lilies, mountains of melons, following the pageant of the seasons, viewing the edible produce of the uni-

verse spread forth in all its glory - colors, sounds, savors - there's romance in this market place.

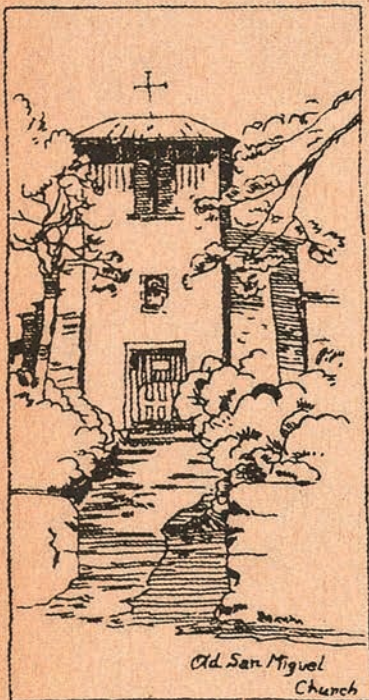
Among all the precious historical landmarks of which the town of Concord in Massachusetts can boast, there is one rambling old brown house which is probably more familiar to men, women and children the world around than all its battlefields or monuments. Orchard House, once the home of Louisa May Alcott who wrote "Little Women", that gentle story which has survived the generations since the Civil War. Thousands of pilgrims have crossed the threshold of this welcoming old house. Meg, Jo, Beth and Amy seem very real, very close to anyone with-

Orchard House, in historic Concord, once the home of Louisa M. Alcott, and still alive with beloved memories of her Meg, Jo, Beth and Amy.



Orchard House

Louisa M. Alcott home



Old San Miguel Church



Philadelphia

Independence Hall

in its walls. One touches their toys, their girlish treasures, tinkles the old piano, peeps into Marmee's pantry and Father's study. The universal appeal of Orchard House is its embodiment of home.

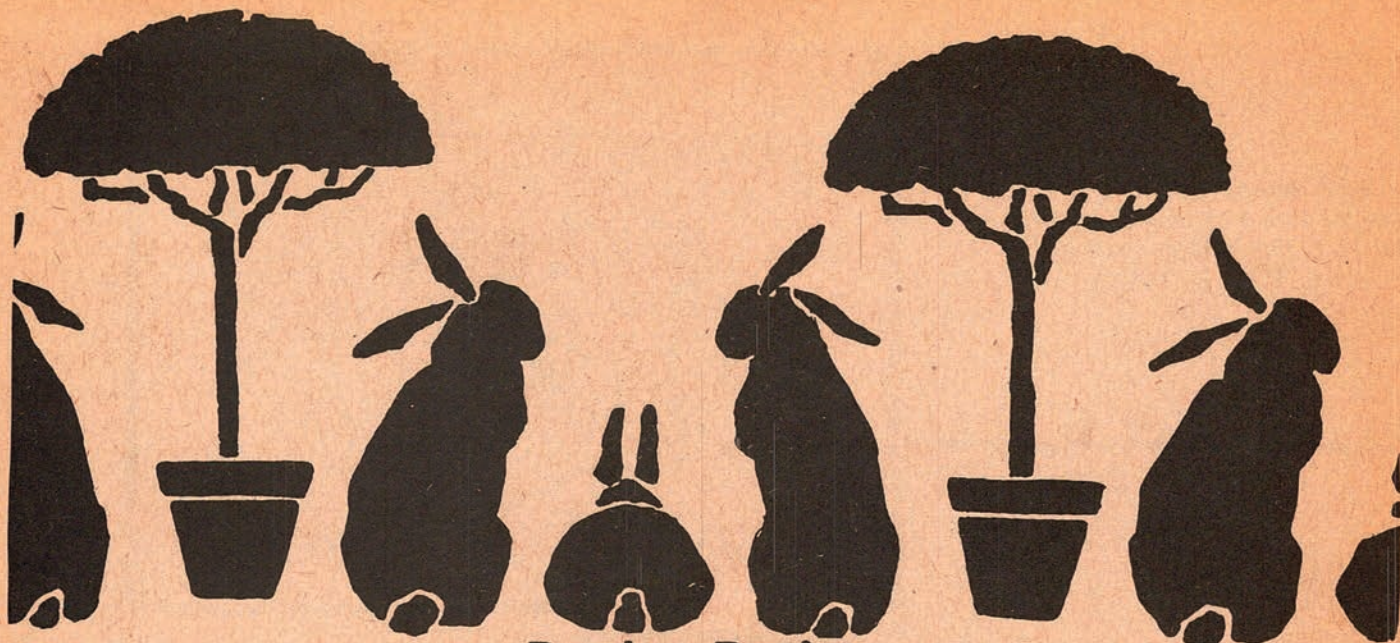
Built in 1797 this old Mission of San Miguel is one of the chain of such picturesque old structures dotted from San Diego the length of California. "A day's journey apart" the brave friars planned them. California has put much care and research into restoring the missions, so pitifully fallen into decay after their disestablishment by Mexico. Their architecture so peculiarly belongs to their setting - the reflection of a Spain transplanted in Mexico, reinterpreted by pioneer priests with

primitive tools, materials and labor. They built in a rich land - groves of orange trees, fragrant vineyards, fruitful ranches grew up around the buildings which housed church, school and living quarters. These missions stand today as memorials to the Franciscans who ventured far for their faith - they left their work in glamorous Spanish names and a type of architecture which was to live in this land of sunshine for all time.

Independence Hall needs no introduction to American citizens. It stands in Philadelphia in the State of Pennsylvania - but it is as national as the flag. It witnessed the birth of the nation. It sheltered the Continental Congress, saw Washington made

Commander-in-Chief of the Continental Armies. Its bell rang out the news of the signing of the Declaration of Independence. It watched the welding together of scattered states into a Union, it harbored the great convention which adopted the Constitution of the United States.

Today the fine old Hall stands as warmly in the sun as it did two centuries ago. Within, it is a place of memories - memories to remind us of a priceless heritage - a heritage too often left in the soiled hands of demagogue and politician - a heritage too often forgotten by a people most greatly blessed through the wisdom, courage and foresight of men who foregathered in this Hall.



Border Design

STENCIL

Roses



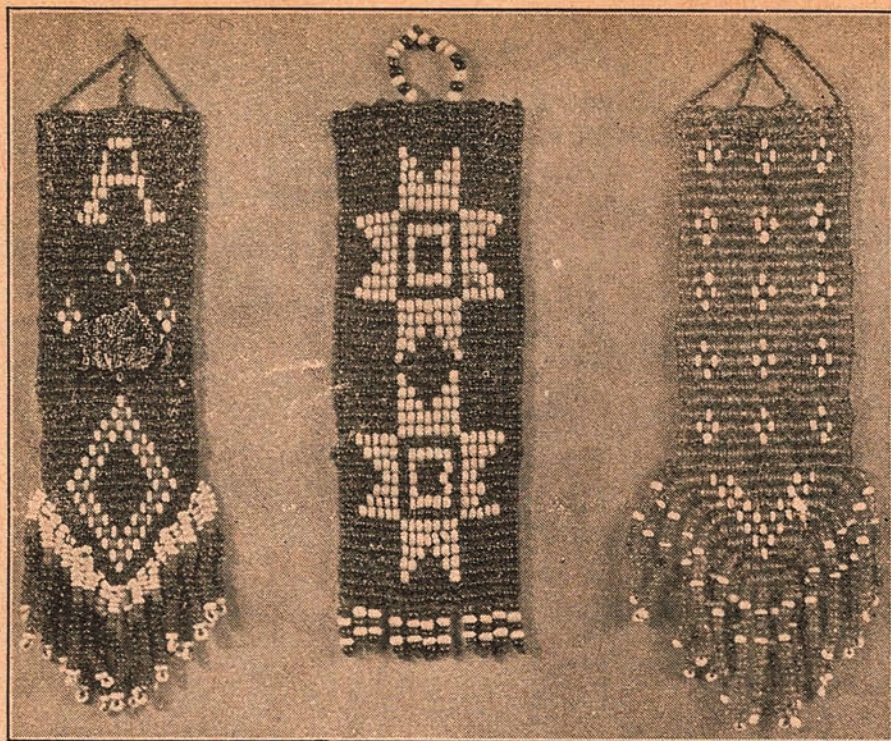


Primroses

DESIGNS

Conventional Owls





Bead Watch Fobs

The art of bead-weaving is ages old. In the cases of the Egyptian mummies many specimens of it have been found, used as a decoration in a great variety of ways. Our native Indians have always been expert in this work, and a great many of us have reticules and purses fashioned by the deft fingers of grandmother or great-grandmother. Not many years ago there was a general craze for beadwork, and this is still with us to a great extent; indeed, it is very doubtful if beads are ever again laid aside as a decorative factor. New ways of employing them are constantly being brought out, and they are so inexpensive and pretty that one cannot resist the temptation to work with them.

Although the field of beadwork is a very wide and varied one, the methods resolve themselves into not more than two classes - that which uses a loom, and that which does not. The latter requires always an even number of beads and builds up after the manner of brickwork - the beads

not lying in straight rows across the width, as when a loom is employed.

Loomwork is equally fascinating, however, and progress is more rapid. The pretty fob chains illustrated are so woven. If you have not a regular loom, one can be easily constructed of a shallow box, or by fastening a block at each end of a piece of board, say five by ten inches, the blocks being as wide as the board (five inches) and an inch and a half high. Into these blocks are driven small wire nails or pins, close together, to hold the foundation threads which are stretched tightly across, lengthwise of the board. The foundation threads should be of linen, about No.50, as this is very strong; but the thread on which the beads are strung must be fine enough to use in a No.12 needle, as nothing larger can be used for all the beads, the "bore" or hole in them differs so in size.

The foundation threads should be as long as the chain is required, allowing also several inches for fastening. Have one more thread than

the number of beads across the chain. Fasten a thread to a pin or nail at one end of the frame, draw it straight and tight, winding securely around the corresponding pin at the other end.

The initial chain (any other letter may be substituted for that shown) has twenty-one beads, therefore, you will want to string twenty-two threads. Fasten your working thread to the left foundation thread, string 21 black beads (or any color that may be chosen for the background), pass the needle under the foundation threads to the right, draw snug, having a bead come up between each foundation thread, bring the needle up around the thread at the extreme right and pass it through each bead in turn back to the left again; make another row of black beads in the same way, returning to left as directed; then string 9 black, 3 white, 9 black for 3d row; 4th and 5th rows, 8 black, 1 white, 3 black, 1 white, 8 black; 6th row, 7 black, 7 white, 7 black; 7th row, 7 black, 1 white, 1 blue, 4 black, 1 white, 7 black; 8th row, 6 black, 2 white, 6 black, 1 white, 6 black; 9th row, 5 black, 1 white, 2 blue, 1 white, 5 black, 1 white, 1 blue, 1 white, 4 black; 10th and 11th rows, black; 12th row, 10 black, 1 white, 10 black; 13th row, 9 black, 1 white, 1 red, 1 white, 9 black; 14th row, like 12th; 15th row, black; 16th row, 3 black, 1 white, 15 black, 1 white, 3 black; 17th row, 2 black, 1 white, 1 red, 1 white, 11 black, 1 white, 1 red, 1 white, 2 black; 18th row, like 16th; repeat 11th to 15th rows, inclusive; 24th and 25th rows, like 12th and 13th; 26th row, 8 black, (1 white, 1 red) twice, 1 white, 8 black; 27th row, 7 black, 1 white, 1 red, 1 white, 1 black, 1 white, 1 red, 1 white, 7 black; 28th row, 6 black, 1 white, 1 red, 1 white, 3 black, 1 white, 1 red, 1 white, 6 black; 29th row, (5 black, 1 white, 1 red, 1 white) twice, 5 black; 30th row, 4 black, 1 white, 1 red, 1 white, 7 black, 1 white, 1 red, 1 white, 4 black; 31st row, 3 black, 1 white, 1 red, 1 white, 9 black, 1 white, 1 red, 1 white, 3 black; 32d row, 3 black, 1 white, 1 red, 1 white, 7 black, 1 white, 1 red, 1 white, 3 black (the point commences in this row, and when the working thread is tightly drawn, bringing the 19 beads up through, pass around next to outer thread at the right and return); 33d row, 3 black, 1 white, 1

red, 1 white, 5 black, 1 white, 1 red, 1 white, 3 black, or 17 beads in all, dropping 2 threads each side; 34th row, (3 black, 1 white, 1 red, 1 white) twice, 3 black; 35th row, 3 black, 1 white, 1 red, 1 white, 1 black, 1 white, 1 red, 1 white, 3 black; 36th row, 2 black, (1 white, 1 red) twice, 1 white, 2 black, decreasing 4 beads in this row to narrow the point faster; 37th row, 2 black, 1 white, 1 red, 1 white, 2 black; 38th row, 2 black, 1 white, 2 black; 39th row, 3 black. Fasten off neatly, tying the foundation threads closely.

The fringe commences at the 31st row; string and tie a blue bead, 1 blue, 5 orange, 5 black, 2 red, 5 white, pass the needle through the beads of the 3d row, -:string 5 white, 2 red, 5 black, 5 orange, 2 blue; returning, pass through the 2d blue bead and back through all to the fob, -:down 1 row, repeat -:to-:, pass through the beads of this row to right side, string the fringe, and continue until each row has its strand of beads on both sides, with two strands at the point. If preferred, the fringe may be caught into each bead around the edge, instead of passing the needle through the rows, from side to side.

The second chain is also 21 beads wide, and is of black and blue beads, although any preferred colors may be selected. Make four rows black; 5th row, 7 black, 1 blue, 5 black, 1 blue, 7 black; 6th row, 7 black, 2 blue, 3 black, 2 blue, 7 black; 7th row, 7 black, 3 blue, 1 black, 3 blue, 7 black; 9th and 10th rows, 7 black, 7 blue, 7 black; 10th row, 2 black, 5 blue, 7 black, 5 blue, 2 black; 11th row, 3 black, 4 blue, 1 black, 5 blue, 1 black, 4 blue, 3 black; 12th row, 4 black, 3 blue, 1 black, 1 blue, 3 black, 1 blue, 1 black, 3 blue, 4 black; 13th row, 5 black, 2 blue, 1 black, 1 blue, 3 black, 1 blue, 1 black, 2 blue, 5 black. Now reverse the order, making 14th row like 12th, 15th like 11th, and so on, until you have finished the 21st row, which is like 5th; make 1 row of black, and repeat from 5th row. Finish the end straight across, or square, and make a fringe of black and blue beads, alternating, (1 black, 1 blue) twice, 1 black.

For the third chain dark brown, red and white beads were used on a foundation of the same width. Make 2 rows of brown; 3d row, 3 brown, 1 white, (6 brown, 1 white) twice, 3 brown; 4th row, 2 brown, 1 white, 1 red, 1 white, (4 brown, 1 white, 1 red,

1 white) twice, 2 brown; 5th row, like 3d; repeat from beginning until you have five of the little diamonds in length, followed by 2 rows of brown; 28th row, 3 brown, 1 white, 1 red, 1 white, 7 brown, 1 white, 1 red, 1 white, 3 brown; 29th row, like 28th, with 5 brown in center; 30th row, like 28th, with brown in the center; 31st row, like 28th, with 1 brown in center; 32d row, 3 brown, (1 white, 1 red) twice, 1 white, 3 brown; 33d row, 3 brown, 1 white, 1 red, 1 white, 3 brown; 34th row, 3 brown, 1 white, 3 brown; 35th row, 5 brown; 36th row, 3 brown. Finish with fringe, 1 white at the tip, 9 brown, (1 white, 3 brown) twice, and repeat.

The chains may be mounted in any way desired and make very attractive gifts. It is needless to urge the observance of neatness and painstaking in this work; each row of beads should lie close to the one adjoining, and the working thread be drawn tight enough to render the edge smooth and straight.

Any cross-stitch design may be copied in woven beadwork, the spaces counting for beads and the lines for foundation threads. By use of checked paper one can easily originate patterns of any width and style desired.

Perhaps the following information will be helpful to readers who enjoy filet crochet work. You know, no doubt, that a double cr (yarn once over needle) shortens the pattern. Treble heightens it slightly and does not give such a good coverage. After some experimenting, I found a stitch which is a bit higher than a dbl cr, but not as high as a treble and it gives excellent coverage.

Pretend you are making a dbl cr stitch; then there comes a point when you have 3 stitches on your hook (1 old stitch, 1 yarn, and 1 stitch just picked up). Now you put your yarn around your hook again, but instead of pulling it through 2 stitches, pull it through only 1. That leaves you still with 3 stitches on your hook. Now you proceed to finish your dbl cr in the normal fashion. See sample.

Mrs. M. Denbraber, 15 Hepbourne St., Toronto, Ont., Canada M6H 1K1

EDITOR'S NOTE: The stitch which Mrs. Denbraber describes is called "long crochet" in Fleisher's Knitting and Crocheting Manual, copyright 1906.

? " ? " ? " ? " ? "Query & Quote"

Those interested in Bobbin Lace will be glad to know that traditional Bobbin Lace patterns are available from *Some Place*, 2990 Adeline St., Berkeley, Calif. 94703.

My brother has expressed a desire for a book he read as a young man. The local bookstore tells me it is not on their list and must be out-of-print. I know you have published fantastic old needlework patterns, etc. Can you possibly supply "The Country Plumber" by Chick Sales? Margaret F. Moffett, 506 North Trenton, Ruston, La. 71270

EDITOR'S NOTE: Tower Press is not a supplier of out-of-print books. However, it is possible that one of our readers may have the book for sale, and will notice your request in this column.

If someone has the Dutch Tulip quilt pattern, or patterns for a stuffed rooster and chicken bread basket, I would like to purchase them. Please let me know the price. Mrs. Edith Clingan 714 W.Va. Ave., Crewe, Va. 23930

In the June-July issue, Hardanger embroidery was shown, and I am very interested in obtaining the regular hardanger cloth to be used for this type of embroidery. Frederick Herrschner's is the only catalog I have found advertising this type of cloth. I sent for some, but it is not the true hardanger cloth. It does not have the loose weave to it. Can anyone help me to find some of the old-fashioned hardanger cloth? Your helpfulness will be appreciated.

Mrs. Raymond Morley, 711 Ternes Rd., Tecumseh, Mi. 49286



BON BON BASKET

MATERIALS:

Columbia Mercerized crochet (Art.200), No.5, 1 ball white or color.

Columbia Steel Crochet Hook No.5.

Ribbon, 1½ yards No.2.

Columbia Sylvia Embroidery cotton, pink, blue, yellow, green.

Chain 6, join into ring, 4 ch, 1 dc into ring, 1 ch, 1 dc, 1 ch, 1 dc making 11 dc with 1 ch between, into ring, counting the first 4 ch as the 12th dc, join.

RND 2: 5 ch, 1 dc between first and second dc, 2 ch, 1 dc between 2nd and 3rd dc. Repeat all around, having 12 dc with 2 ch between, join.

RND 3: 5 ch, 1 dc between first and second dc, * 2 ch, 1 dc into second dc, 2 ch. 1 dc between 2nd and 3rd dc, 2 ch and repeat from * all around, having 24 dc, join.

RND 4: 5 ch, 1 dc over 2nd dc, 2 ch, 1 dc into each dc all around, having 24 dc, join.

RND 5: 5 ch, 1 dc between first and second dc, 2 ch, 1 dc over 2nd dc, 2 ch. 1 dc over 3rd dc, * 2 ch, 1 dc between 3rd and 4th dc, 2 ch, 1 dc over 4th dc. Repeat from * all around, having 36 dc, join.

RND 6: 3 ch, 2 dc in first space, * 1 dc over dc, 2 dc over next space, and repeat from * all around, 114 dc, join.

RND 7: 3 ch, 1 dc into each dc, taking back of stitch in this row only, join.

RND 8: 3 ch, 9 dc over next 9 stitches, 2 ch, skip 2 stitches, 1 dc into next stitch, 2 ch, skip 2 stitches, 1 dc into next stitch, 2 ch, skip 2 stitches, 10 dc into next 10 stitches. Repeat all around, ending with 3 open spaces, join.

RND 9: 3 ch, 9 dc, 3 m over m, 10 dc over dc, repeat all around join.

RND 10: Same as round 9.

RND 11: Reverse pattern, making the m's over the dc, and dc over m, working 2 dc into each m, and 1 dc over dc.

RND 12: 3 m, over m, 10 dc over 10 dc.

RND 13: Same as round 12.

RND 14: 3 ch, 1 dc into first stitch, 2 dc into space, * 1 dc over dc, 2 dc over space, 1 dc over dc, 2 dc over third space, 2 dc into first of the 10 dc, 1 dc over each of next 4 stitches, 2 dc into 6th stitch, 1 dc in each of next 3 stitches,

2 dc into last stitch, 2 dc into space. Repeat from * all around, increasing 3 stitches over each solid block, join.

RND 15: 5 ch, skip 2 stitches, 1 dc into next stitch, 2 ch, skip 2 stitches, 1 dc into next stitch. Repeat all around, join.

RND 16: 3 ch, 3 dc over 1st space, 1 dc over dc, 2 dc over next space, 1 dc over dc, in this way working 4 dc over first space, * 3 dc over 2nd space, 4 over 3rd space, 3 over the 4th space, 4 over the 5th space, 3 over the 6th space, and 3 over the 7th space, 4 over 8th space. Repeat from * all around, having 152 dc in this round, join.

RND 17: 3 ch, 9 dc, 3 m, 10 dc, 3 m, 10 dc all around.

RND 18 and 19: Repeat pattern.

RND 20: 3 ch, 2 dc over each m, 1 dc into each dc all around, join.

SCALLOP: Skip 4 stitches, 8 trc with picot between each, * skip 4 stitches 1 sc into next, skip 4 stitches 8 trc with p between, and repeat from * all around join, and break thread. Finish by fastening thread.

HANDLE: 12 ch, 1 dc into 6th ch from hook, 6 more dc on next 6 stitches, 5 ch, turn.

ROW 2: 1 dc into each of 7 dc, 5 ch, turn.

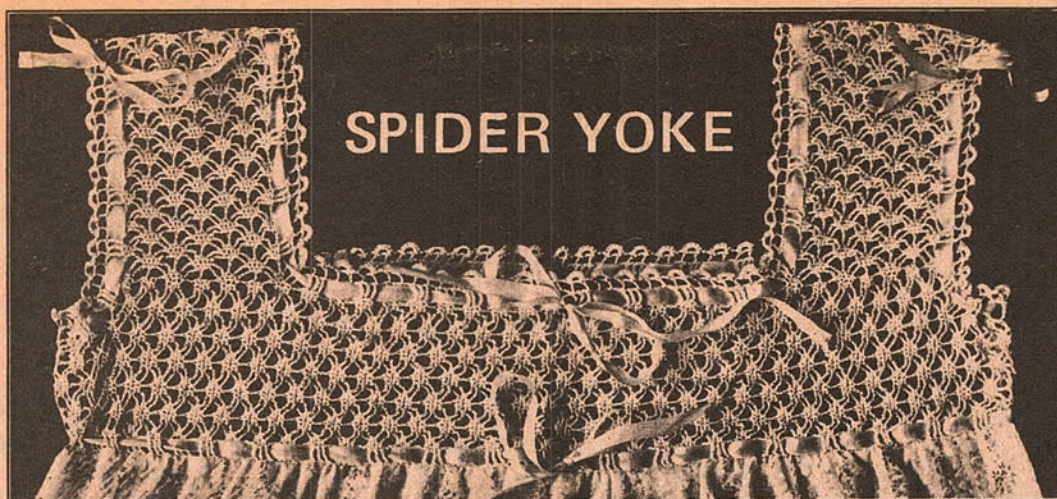
ROW 3: 1 dc over first dc, 2 ch, skip 2 stitches, 1 dc into 3rd stitch, 2 ch, skip 2 stitches, 1 dc into last stitch, 5 ch, turn.

ROW 4: 1 dc into first dc, 2 m, 5 ch, turn.

ROW 5: 7 dc, over 2 m, 5 ch, turn, and repeat pattern until 11 solid blocks and 10 m blocks are made. Sew handle on to basket from inside after same is stiffened.

To finish base of basket, work 1 dc, 1 p, into every other stitch of dc at bottom, working into the front of stitches in 6th round.

To stiffen basket and all kind of crochet work, dissolve Gum Arabic, 1 oz., in very small quantity of hot water, dip basket and handle into same, and dry over any mold or dish, or shape with hands while drying. Draw ribbon through the row of meshes in centre of basket, and tie into bow. Tie a bow on to handle and embroider basket with Sylvia Cotton, working a small lily-of-the-valley in pink, blue, and yellow, in rotation, into each square, and 1 stitch of green for stem.



SPIDER YOKE

MATERIALS

Columbia Mercerized Crochet (Art.200), No.40, 2 balls.

Columbia Steel Crochet Hook No.10.

Chain 54, 1 sc into 9th ch from hook, 4 sc into next 4 stitches, 5 ch, skip 5 stitches, 1 dc into next stitch, 5 ch, skip 5 stitches, 5 sc into next 5 stitches, 5 ch, skip 5 stitches, 1 dc into next stitch, 5 ch, skip 5 stitches, 5 sc into next 5 stitches, 5 ch, skip 5 stitches, 1 dc into last stitch, 1 ch, turn.
ROW 2: 1 sc into dc, 1 sc under 5 ch, ch 3, sc over centre of 5 sc, 5 ch, 1 sc under 5 ch, 1 sc over dc, 1 sc over the loop, -: 5 ch, 3 sc over centre of 5 sc, 5 ch, 1 sc over loop, 1 sc over dc, 1 sc over next loop. Repeat from -: to end of row ending with 1 sc over loop, 1 sc in last stitch, 1 ch, turn.

ROW 3: 1 sc in first sc, 1 sc in 2nd sc, 1 sc under loop, 5 ch, -: 1 dc in centre of 3 sc, 5 ch, 1 sc over loop, 3 sc over sc, 1 sc over next loop, 5 ch, repeat from -: ending with 1 sc over loop, 2 sc over last 2 sc, 1 ch, turn.

ROW 4: 2 sc over first 2 sc, 5 ch, -: 1 sc under loop, 1 sc over dc, 1 sc over next loop, 5 ch, 3 sc over centre of spider, 5 ch. Repeat from -: ending with 2 sc over last 2 sc, 8 ch turn.

ROW 5: -: 1 sc under loop, 3 sc over 3 sc, 1 sc under next loop, 5 ch 1 dc into centre of next spider, 5 ch repeat from -: ending with 1 dc into last stitch 1 ch turn.

ROW 6: 1 sc in dc, 1 sc under loop, 5 ch, -: 3 sc over centre of spider, 5 ch, 1 sc under loop, 1 sc over dc, 1 sc over next loop, 5 ch. Repeat from -: ending with 1 sc under loop of the 8 ch, 1 sc into 6th ch leaving the 2 ch at end in place of dc, 1 ch turn, and repeat from 3rd row for rest of work, making 32 spiders for front of yoke. Do not break thread, but continue

For shoulder straps work pattern over 7 spiders, same as front of yoke was made, 18 spiders for each shoulder, now work 32 spiders same as front was made for back of yoke, join same on to straps and underarm.

working on 4 spiders back and forth for underarm until 6 spiders in length are made, break thread and work in same way on other end.

BEADING

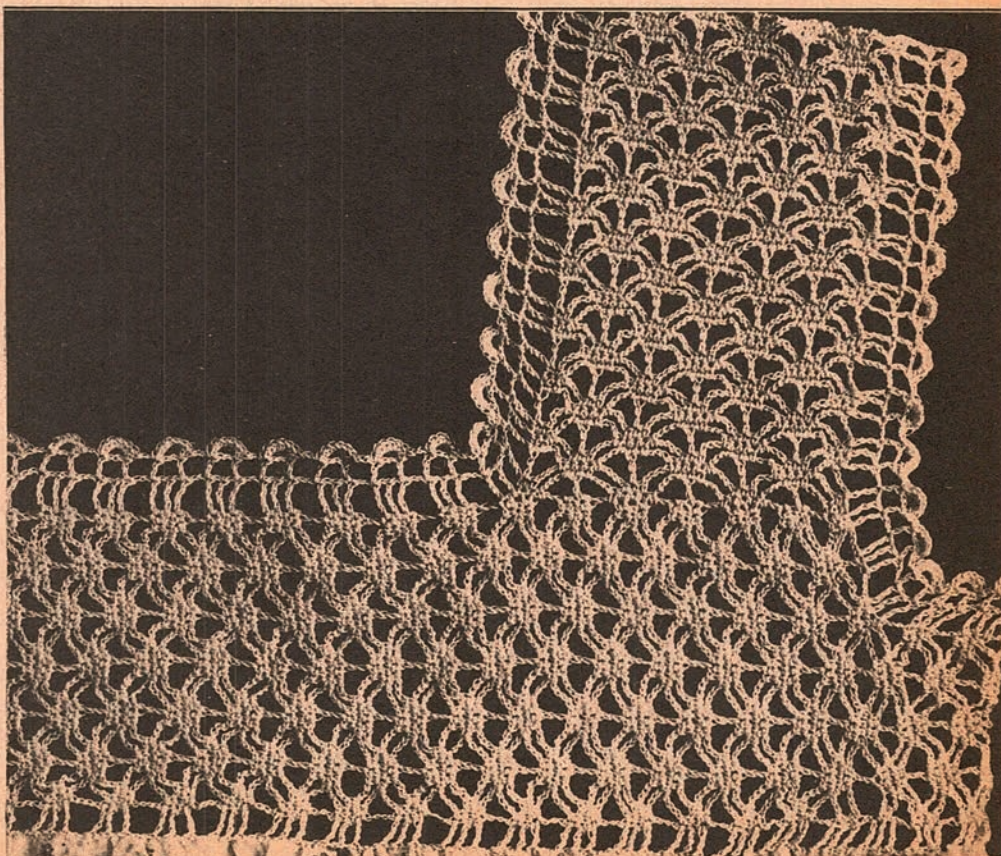
Starting in centre of back, insert hook into top of spider, 5 ch, 1 trc, 1 ch, 1 trc, 2 ch, 3 trc with 1 ch between on next spider, 2 ch, 3 trc with 1 ch be-

tween on each spider, all around yoke, join.

EDGE

5 ch, 1 dc into last of 3 trc, 5 ch, turn, 1 sl st into 3rd of 5 ch, first made, turn, 6 sc over loop of 5 ch, 1 sc into last stitch, 2 ch, 1 dc into first of next 3 trc. -: 2 ch, 1 dc into last trc, 5 ch, turn, 1 sl st into 2nd dc, turn, 6 sc over loop of 5 ch, 1 sc in last stitch of loop, 2 ch, 1 dc into 1st trc and repeat from -: all around, work beading and edge around armholes, and row of beading around bottom of yoke.

Sew to garment with overcast stitch.



ing the edge decreasing when 7 stitches are left at each side in tweed wool; 97 stitches will remain on the needle. Continue even until the 7th twist row has been completed. Bind off.

The Front: Work this in exactly the same way as for the back until there is a depth of 3 inches above the garter stitch line. On the next row work over 49 stitches and continue over these stitches for a depth of 2 inches more. At the beginning of each of the next 3 rows, commencing at the neck edge, bind off 4 stitches, then complete the neck shaping by decreasing on this edge on each of the next 6 rows. Continue even on the remaining stitches until the armhole edge is a depth of one twist longer than that of the back. Bind off.

Join the wool to the center front of the opposite side. Increase in the 1st stitch, then complete this side to match the first.

The Sleeves: Begin at the cuff edge by casting on 59 stitches, using No.3 needles and tweed wool. Work a depth of 4½ inches in knit 1, purl 1 rib, working into the backs of the stitches on the 1st row. Change to No.4 needles and work 6 rows in garter stitch in green wool.

Now begin the cable-stitch pattern as on the yoke.

1st row: Knit 3 tweed, work the twist in green over the next 8 stitches, knit 7 tweed, work the twist over the next 8 stitches in green, knit 7 in tweed, work the twist in green over the next 8 stitches, knit 7 in tweed, work the twist over the next 8 stitches in green, knit 3 tweed. Now continue in the pattern, and at the same time, when the next cable twist occurs increase in the edge stitches at each end of the needle on this and every following 6th row until there are 97 stitches on the needle. Work 7 rows even on these stitches. Shape the top by decreasing the edge stitches at both ends of every row until 23 stitches remain. Bind off.

The Tie: With green wool and No.4 needles cast on 2 stitches. Work in garter stitch, increasing on every row at one edge until there are 8 stitches on the needle. Continue on these stitches until the work measures a length of 27 inches. Now decrease in the same way, but on the opposite edge to that on which the increases were made until all stitches are decreased off.

Sew the shoulders of the back and front together. Sew the tops of the sleeves into the armholes. Press out the work on the wrong and then on the right side with a hot iron over a damp cloth. Sew up the side and sleeve seams and press these on the wrong side. Stitch the center 13 inches of the tie to the neck edge.

BUTTONED FRONT SWEATER

Materials required for the sweater with buttoned front are fourteen ounces of sports wool, two large buttons and a pair each of No.6 and No.8 bone or celluloid knitting needles. The stitch measure is four stitches to the inch. The length from top of shoulder is 20½ inches; bust-measure, 36 inches; length of sleeve and shoulder from neck, 29½ inches; length of sleeve seam, including cuff, 21 inches.

The Back: Begin at the lower edge by casting on 72 stitches, using No.6 needles. Work 26 rows in knit 1, purl 1 rib, working into the backs of the stitches on the 1st row. Change to No.8 needles and stockinette stitch, and continue for a further depth of 8½ inches. Shape the armholes by binding off 4 stitches at the beginning of each of the next 4 rows, then 2 stitches at the beginning of each of the 2 following rows; 52 stitches remain on the needle. Work quite even on these stitches for a depth of 5½ inches.

To shape the neck and shoulders:

1st row: Knit to within 4 stitches of the end, turn.

2nd row: Purl to within 4 stitches of the end, turn.

3rd row: Knit to within 8 stitches of the end, turn.

4th row: Purl to within 8 stitches of the end, turn.

5th row: Knit over 13 stitches, bind off 10 stitches, then knit to within 12 stitches of the end, turn.

6th row: Purl to neck.

7th row: Bind off 5 stitches and knit across the remainder.

8th row: Bind off.

9th row: Join the wool to the neck edge of the opposite side and purl to within 12 stitches of the end, turn.

10th row: Knit to neck.

11th row: Bind off 5 stitches and purl across the remainder.

12th row: Bind off.

The Front: Work this in exactly the same way as for the back until the lower ribbing is completed.

Change to No.8 needles, knit 33 stitches, rib over the next 5 stitches, knit 34. On the following row purl 34, rib across the next 5 stitches, and pass the remaining stitches to a safety-pin. Now keep the 5 stitches at the center front in the ribbing and work the remainder in stockinette stitch, increasing next to the border stitches at the beginning of the next knit row and then on every following knit row until there are 8 increases in all. Work back to the front after the last increase. On the following row work across 10 stitches, bind off 2 stitches and complete the row. When working the next row, cast on 2 stitches to take the place of those bound off when the correct position is reached. Now decrease next to the border stitches on each of the next 8 rows. Purl the next row. Repeat the first 8 increases again, then make a buttonhole as before.

At the same time, when the side edge is the same depth as that of the back to the armhole, shape this by binding off 4 stitches at the beginning of each of the next 2 purl rows, then 2 stitches at the beginning of the next purl row. Now keep the armhole edge straight and when the second buttonhole is completed, decrease next to the border stitches on the next and every following knit row until there are 12 decreases in all.

Shape the shoulder, working 3 more decreases at the same time.

1st row: Working from the front edge work to within 4 stitches of the end, turn.

2d row: Work back to front.

3d row: Work to within 8 stitches of the end, turn.

4th row: Work back to front.

5th row: Work to within 12 stitches of the end, turn.

6th row: Work back to front.

7th row: Work across all stitches.

8th row: Bind off the 16 shoulder stitches and continue over the 6 stitches left in the ribbing for a length of 2½ inches. Join the wool to the center front of the opposite side and cast on 6 stitches. Keep 5 of these stitches in the border ribbing and the remainder in stockinette stitch and complete this side to match the first but without buttonholes.

The sleeves: Using No.6 needles, cast on 36 stitches. Work 26 rows in knit 1, purl 1 rib, working into the backs of the stitches on the 1st row.

Continued on following page

“ ” ? “ ” ? “ ” ? Query & Quote “

I would very much like to get the Alice Brooks filet pattern for a chair set, No.7258. The chair back is an eagle surrounded by stars, and the armrests are stars with ribbon effect. This would be a nice set to make for the Bicentennial, and I like to have crochet work in my home, as it is not difficult to keep up.

Since I do not have anything to offer in trade, I will gladly pay for a good copy.
Elsie Albrecht, Green Castle, Mo. 63544

By adapting a chart for a cushion that was in Olde Time Needlework, July 1975 issue, I have made a tiny doll house size bedspread. All I did was use a small crochet hook and fine thread, omitting the lower corners of the chart, as this had to fit a four poster bed. I also designed a canopy to match. I plan to use many more Olde Time patterns for my doll house, and I truly adore this publication.

Margaret Prairie, 5133 Custer St., Piscataway, N.J. 08854

I have been looking for a large Butterfly Set, crocheted, to be used as a davenport and chair set. The arms are a wing and the back is a full butterfly. Also, I'd like a pattern of a girl and boy in a swing to be used for a crocheted bedspread. Can anyone help me on these?

Vivian J. Daudel, 1520 Iowa St., Davenport, Iowa 52803

I have fallen in love with the crochet designs of Mary Card, and would be happy to buy any that readers are willing to sell for a reasonable price. Or, I could trade patterns, as I have a large collection of crochet patterns for doilies, tablecloths, chair sets, etc.

Margie Ann Riley, 273 Turner Street, Fort Wood, Mo. 65473

From the 30's on, I have been collecting Rose Filet and Pineapple patterns for chair sets, scarves and doilies, only to lose them. Can someone help me to rebuild my collection?

Mrs. Fern Miller, 5012 Fauntleroy Way SW, Seattle, Wa. 98136

In the May 1975 issue a lady expressed a desire to see more Irish crochet patterns published. Enclosed are three for you, to share with the many people who might like them.

I make cloth flowers for sale. If anyone is interested, please write, enclosing S.A.S.E.

Mrs. Linda Huber, 800 Broad, Knoxville, Ill. 61448

EDITOR'S NOTE: Mrs. Huber is only one of the many readers who have contributed to our collection of patterns. It is through the generosity of our readers that we are able to bring you so many beautiful and unusual old patterns, some of which are extremely difficult to find. By publishing them in this magazine, we hope to keep alive much of the precious needle art which might otherwise be lost.

It is particularly encouraging to see the interest shown by many young people, who have become devoted "fans".

I'm hoping to find a pattern for a round afghan. The one I mean is started in the center on four needles, and then changed to a round needle. It is a lacy pattern.

Mrs. Irma Emery, 587-27th, Apt. 10, Ogden, Utah 84403

Continued from page 48

Change to No.8 needles and stockinette stitch and work 6 rows. On the next and every following 8th row, increase in the edge stitches at both ends of the needle until there are 56 stitches on the needle. Purl the next row. Shape the top by decreasing the edge stitches at both ends of the needle on every row until 12 stitches remain. Bind off.

The Collar: Using No.7 needles cast on 79 stitches. Work a depth of 3½ inches in knit 1, purl 1, rib, working into the backs of the stitches on the 1st row. Bind off.

Sew the shoulders of the back and front together. Sew together the stitches of the ribbing borders at the neck. Sew one edge of this ribbing to the back of the neck. Sew the tops of the sleeves into the armholes. Press out the work on the wrong side with a hot iron over a damp cloth. Press the stockinette stitch again on the right side in the same way. Sew up the side and sleeve seams. Sew the col-

lar to the neck. Press all seams, then sew on the buttons.

The beret requires two ounces of sports wool, three-fourths yard of ribbon for the head band, large crochet hook and a pair of No.6 knitting needles. The measure around the edge is 21 inches or as arranged on the ribbon. The stitch measure is four stitches to the inch.

Begin at the edge of the head band by casting on 80 stitches. Knit into the backs of these stitches and continue in stockinette stitch. On the next row - a purl row - purl twice into every 4th stitch all across. There are now 100 stitches on the needle.

Work even for a depth of 3 inches. Shape the crown:

1st row: -- Knit 8, knit 2 together, and repeat from -- all across.

2d row: Purl all across.

3d row: -- Knit 7, knit 2 together, and repeat from -- all across.

4th row: Purl all across.

5th row: -- Knit 6, knit 2 together, and repeat from -- all across.

6th row: Purl all across.

7th row: -- Knit 5, knit 2 together, and repeat from -- all across.

8th row: Purl all across.

9th row: -- Knit 4, knit 2 together, and repeat from -- all across.

10th row: Purl all across.

11th row: -- Knit 3, knit 2 together, and repeat from -- all across.

12th row: Purl all across.

13th row: -- Knit 2, knit 2 together, and repeat from -- all across.

14th row: Purl all across.

15th row: -- Knit 1, knit 2 together, and repeat from -- all across.

16th row: Purl all across.

17th row: Knit 2 together all across. Thread the wool through the remaining stitches, draw up and fasten off.

Using 4 strands of wool, crochet a length of 1 inch of chain. Fix this to the center of the beret.

Join the ribbon to fit the head and fix to the inside of the head band. Turn the beret inside out and press with a hot iron over a damp cloth, then press again on the right side.

COLLECTORS' CORNER

Some of the most interesting collectors' items were once given away as advertising premiums. Wouldn't you like to own some of these?



This "Dimples" doll could say "Ma-ma". She was 15 inches tall, dressed in gay colored dress and wore real slippers. In 1924, a little girl could earn her by selling four magazine subscriptions.

This fully jointed doll was advertised as waterproof and unbreakable. She was 14 inches tall, and dressed in lace-trimmed white pique. Baby Grumpy was given for 12 magazine subscriptions, back in 1917. (Note the "Made in America".)

This remarkable One-Motion, Collapsible Go-Cart had all-steel construction, half-inch rubber tires, and was covered with Imperial leather. In 1914, it was a bargain at \$4.95.

TALKING MACHINE GIVEN

Reproduces the cylinder records used on the most expensive machines.



Girls! Look at This Handsome
Reed Doll-Carriage



In the early 1900's, anyone who could sell 40 packages of Bluine (a laundry product), could get one of these marvelous talking machines, worth \$4.00.

For 12 magazine subscriptions, this reed doll carriage could be yours in 1924. It was nicely varnished, with cream-colored body and cherry-red handle. It had real rubber tires, and was large enough for the biggest doll - 19½ inches long, eight inches wide and 22½ inches high.

This 24" bisque-headed doll had turning head, eyes that opened and closed, and long, beautiful, golden curly hair. She was fully jointed at shoulders, elbows, hips, and knees. Dressed from head to foot in ribbons and lace, she had a complete set of underwear, dainty kid shoes, and openwork stockings. In 1906, any girl could have her by selling two dozen fancy jewelry novelties at 10c each.

Olde Time Characters
Continued from page 16

a cutting pattern for the felt. Then the felt would be cut and glued over the correct part of the design on the original paper tracing. Any parts you leave uncovered by felt may be colored in the medium of your choice. The felt parts may also be decorated by means of a felt tip or ball-point pen. For example the fold lines on "Baby Dingle's" dress. The entire doll may be done in felt with a base paper pattern using flesh colored felt for the exposed body parts.

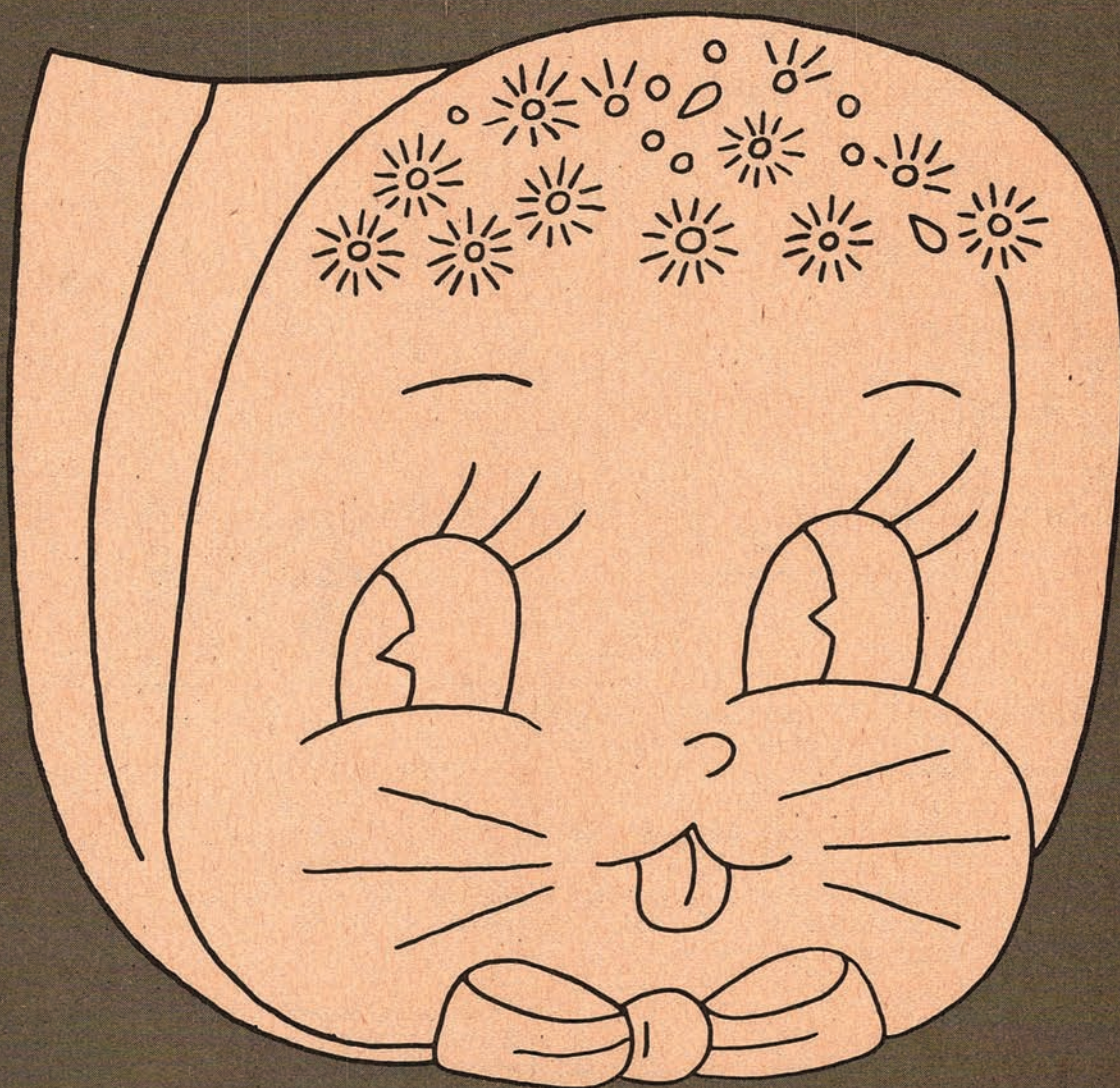
The "Kewpie", for instance, would be done entirely in flesh colored felt except for the hair and wings.

Joint the felt decorated doll in the same manner as the paper one or use felt circles matching the area they are to joint. Two felt circles per joint are required and these are sewn front and back of each joint with the knot ending in the back.

There are a few special cutting instructions needed to enable the joints to work correctly. On the "Kewpie" you will note the dot-

ted line between the body part and the wings. This must be cut and the arms jointed between the body and the wings for free movement. In the "Baby Dingle" design note the dotted line separating the left arm from the dress and bow. This arm must be cut out in order to allow the jointed left arm to swing either in front of the dress or to the back. All other joints are self-explanatory. Generally one joins the limbs, and in the case of the "Brownie", the head, from the back.

KITTY POTHOLDER TWINS



Continued from page 27

1 tr, 1 tr in next, 16 tr, then finish the row in the open st.

Repeat these two rows 26 times and end with the treble row.

Fold the neck-portion double and tack in position, sloping a little toward the front to fit comfortably, then ornament with cross-stitch at end.

See chart for cross-stitch design worked on the coat.

The button is worked in doubles over a small ball of cotton wool and is decorated with cross-stitch.

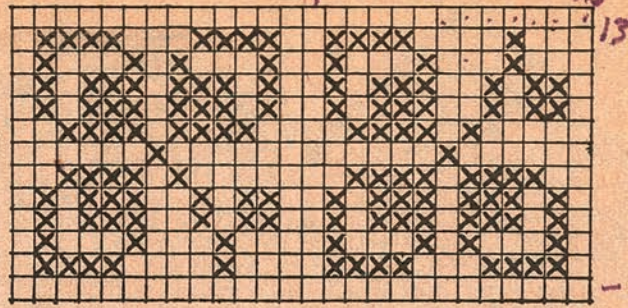
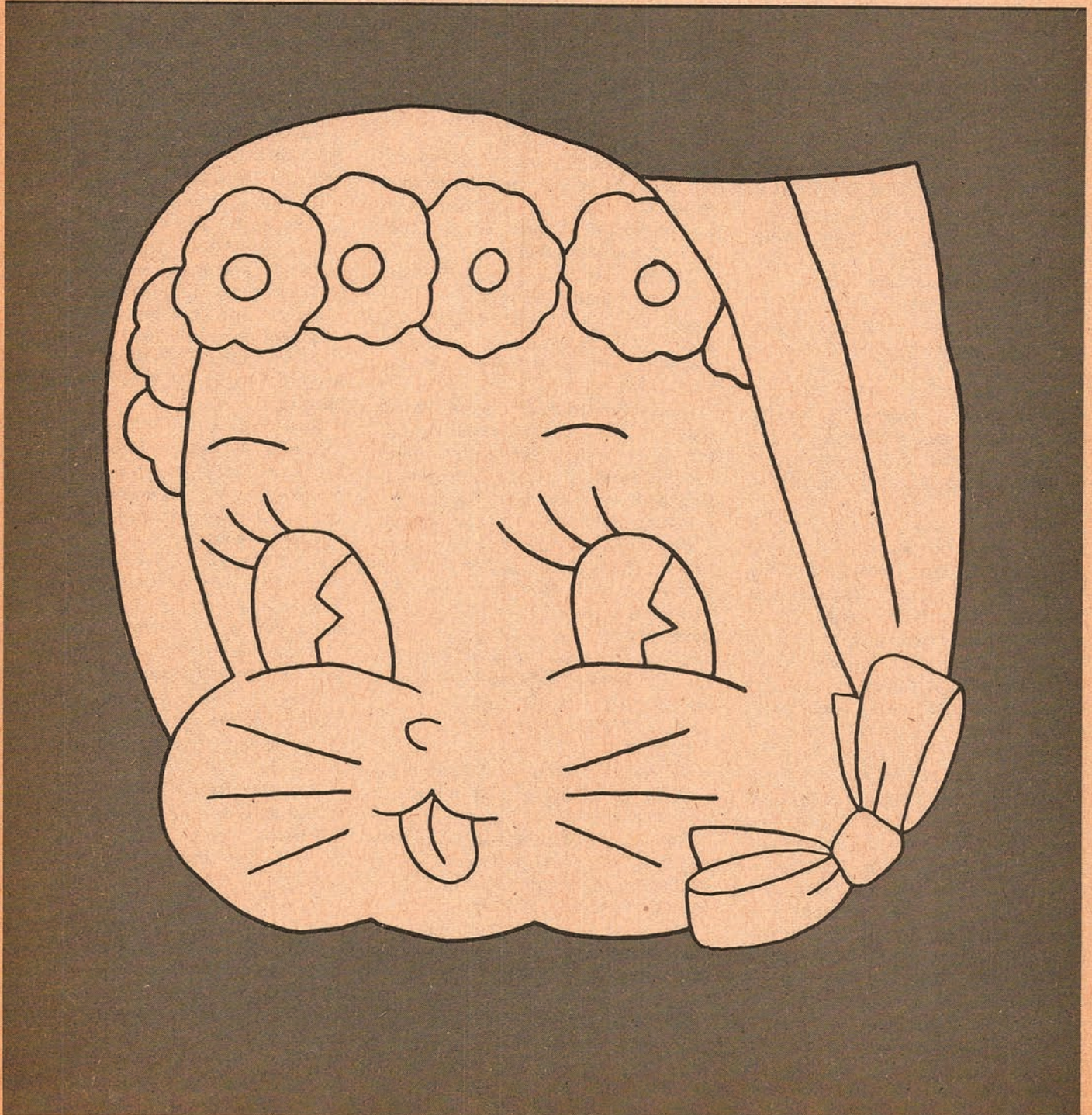
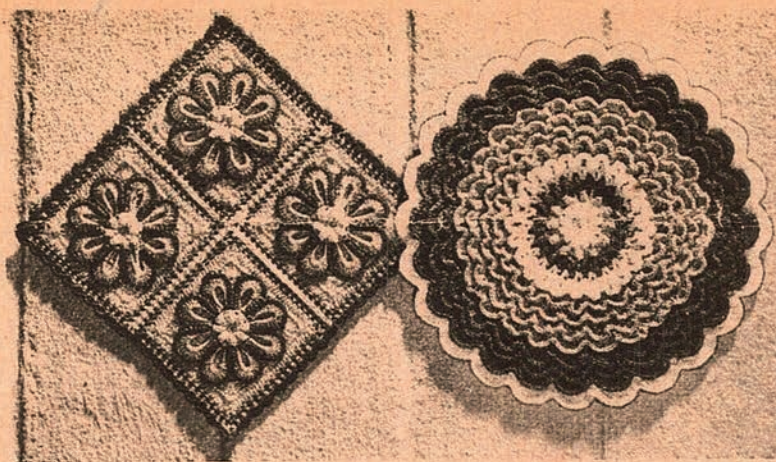


Chart of Cross-Stitch Design





HOT PLATE MATS

Materials: Lily Skytone Mercerized Crochet Cotton: 1 ball each Cream, Yellow, Lt. Blue and Delft Blue, sufficient for both mats. Crochet hook size 10.

A Square Mat

(Size - 6½" square)

Block: In yellow, ch 9, dc in 1st st, (ch 5, dc in same st) twice, ch 2, dc in 3d st of next ch-8.

Row 2: Ch 4, turn, 2 dc in last dc, 2 dc in next sp, -- 1 dc in dc, 2 dc in next sp, 5 dc in center st of same sp, 2 dc in bal. of same sp. Repeat from -- around, 2 dc in 1st corner st, sl st in 1st ch-4.

Row 3: Ch 4, turn, 2 dc in sl st, dc in each dc around, with 5 dc in center st at corners. End with 2 dc in 1st corner, sl st in 1st ch-4. Repeat once.

Row 5: Ch 5, turn, 1 tr and 2 dc in sl st, dc in each st around with (2 dc, 3 tr and 2 dc) all in center st at corners. End with 2 dc and 1 tr in 1st corner, sl st in 1st ch-5. Repeat once. Fasten off.

Row 7: Turn, in lt. blue, (sc, ch 3, sc) in center st at one corner, (ch 1, sk 1 st, sc in next) repeated around, with each corner like 1st one. End with ch 1, sl st in 1st sc. Fasten off.

Row 8: Turn, in delft blue, (sc, ch 3, sc) in one corner ch-3, (ch 1, sc in next ch-1) repeated around, with each corner like 1st one. End with ch 1, sl st in 1st sc. Fasten off. Repeat in yellow. Make 4 blocks and sew tog. exactly matching corner in center.

Flower

Center: In yellow, ch 2, 8 sc in 1st st, sl st in back lp of 1st sc. Ch 4, 4 dc in same st, remove hook, insert it back in ch st preceding dc, catch lp

and pull through (popcorn st made), (ch 3, a 5-dc pc st in back lp of next sc, always inserting hook back in ch st preceding dc) 7 times, ch 2, sl st in 1st pc st. Fasten off.

Petals: In lt. blue (2 sc, ch 14, 2 sc) in each ch-2 sp around.

Row 2: -- (3 sc, 2 hdc, 11 dc, 2 hdc and 3 sc) in next ch-14 lp, 2 sc between petals. Repeat from -- around. Fasten off.

Row 3: Sl st in delft blue between 2 petals, -- sl st in 1st sc on next petal, (ch 1, sl st in next st) repeated around petal, sl st between petals. Repeat from -- around. Fasten off. Make 4 and tack one on each block.

Edge: In delft blue sc in 1st ch-1 sp to right of one corner sp, ch 1, 5 dc in corner sp, ch 1, sc in next ch-1 sp, (ch 1, 3 dc in next ch-1 sp, ch 1, sc in next ch-1 sp) repeated around with each corner like 1st one. Fasten off.

For a larger mat, make 6 blocks and flowers and join 2x3.

Round Flower Mat

(Size 8")

Center: In cream, ch 7, sl st in 1st st. Ch 1, 12 sc in ring, sl st in back lp of 1st sc.

Row 2: Ch 4, 4 dc in same st, remove hook, insert it back in ch preceding dc, catch lp and pull through (popcorn st made), (ch 3, a 5-dc, pc st in back lp of next sc, always inserting hook back in ch st preceding dc) 11 times, ch 2, sl st in 1st pc st. Fasten off.

Row 3: Sc in lt. blue in one pc st, ch 6, a 5-dc pc st in next ch-2 sp (made as in last row), (ch 2, dc in next pc st, ch 3, a 5-dc pc st in next ch-2 sp) repeated around. Ch 2, sl st in 3d st of

1st ch-6. Fasten off.

Row 4: Sc in delft blue in one ch-2 sp, ch 4, a pc st in same sp, (ch 3, a pc st in next sp) repeated around (24 pc sts). Ch 2, sl st in 1st pc st. Fasten off.

Border: Sc in cream in one ch-2 sp, ch 4, dc in same sp, (ch 1, dc) twice in each ch-2 sp around. Ch 1, sl st in 3d st of 1st ch-4.

Row 2: Ch 5, turn, dc in next dc, (ch 2, dc in next dc) repeated around. Ch 2 sl st in 3d st of 1st ch-5. Repeat twice.

Row 5: Ch 6, turn, dc in next dc, (ch 3, dc in next dc) repeated around. Ch 3, sl st in 3d st of 1st ch-6. Repeat once.

Row 7: Ch 7, turn, dc in next dc, (ch 4, dc in next dc) repeated around and join to 3d st of 1st ch-7. Repeat once.

Row 9: Ch 8, turn, dc in next dc, (ch 5, dc in next dc) repeated around and join to 3d st of 1st ch-8.

Row 10: (Ch 10, sl st in next dc, ch 5, sl st in next dc) repeated around.

Row 11: Ch 5, -- 13 tr in next ch-10 lp. Holding back the last lp of each tr on hook, make 4 tr in next sp, working over both ch-5 lps, thread over and pull thru all lps on hook (a Cluster made). Repeat from -- around. Sl st in 1st tr and fasten off on back.

Row 12: Sc in delft blue in a ch-5 sp in Row 9 (1st horizontal bar below a scallop in last row), ch 5, 8 tr across same sp, -- 2 tr down over vertical bar of next dc between sps, a 4-tr cluster across next horizontal bar (below cluster in last row), 2 tr up over bar of next vertical dc between sps, 9 tr across next ch-5 sp (1st horizontal bar below next scallop in last row). Repeat from -- around. Sl st in 1st tr and fasten off.

Row 13: Work around the next zigzag row below last row in same way, except make only 8 tr in scallops.

Row 14: Repeat last row except make only 3 tr in clusters.

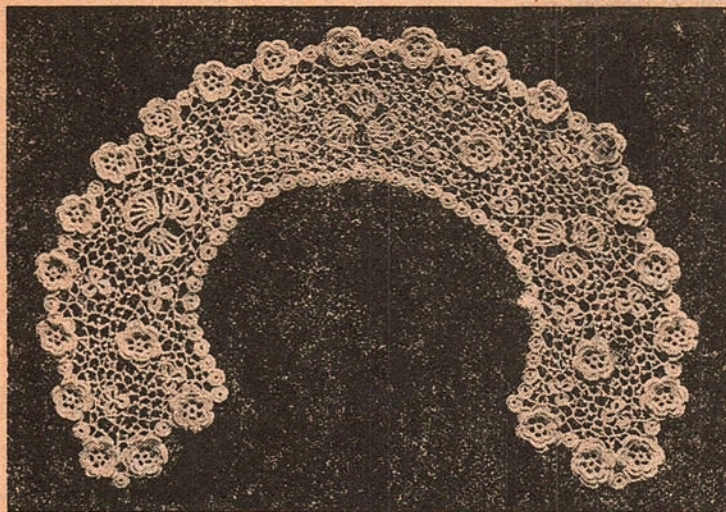
Row 15: Using lt. blue, repeat last row except make only 6 tr in scallops.

Row 16: Repeat last row except make only 2 tr in clusters.

Row 17: Repeat last row except make only 4 tr in scallops. Repeat this row once more in lt. blue, then once in cream for final row around "center".

Steam and press mats and dry on back through a cloth. Line backs with muslin.

IRISH CROCHET COLLAR



Collar in Rose, Thistle, and Shamrock Design

by Mrs. C.P. Sharp

THISTLE: Chain 7, join; chain 3, 12 trebles in ring, turn; chain 12, miss 1 treble, a double in next, turn, 7 doubles on chain, turn, chain 7, miss 1 treble, a double in next, 8 doubles on chain, turn, (chain 8, miss 1 treble, a double in next, turn, 9 doubles on chain, turn) twice, chain 7, miss 1 treble, a double in next, turn, 8 doubles on chain, turn, chain 7, miss 1 treble, a double in next, turn, 7 doubles on chain; finish with a little scallop of 1 double in top of bar, 5 trebles between bars. Make 3 of these sections. Before breaking thread from last one, chain 3, a treble in base of 2d, chain 3, fasten in base of 3d, covering these short stems each with 4 doubles, or not, as you prefer.

ROSE: Chain 7, join.

1. Make 18 doubles in ring, join.
2. Chain 6, miss 2 doubles, a double in next, (chain 5, miss 2, 1 double) 5 times, join to 1st of 6 chain.

3. Under each loop of 5 chain work 1 double, 7 trebles, 1 double.

4. Chain 6, a double in top of double between petals, letting chain pass at back; repeat.

5. Fill each loop with 1 double, 9 trebles, 1 double.

6. Same as 4th row, with loops of 7 chain.

7. Under each loop work 1 double, 11 trebles, 1 double.

8. Same as 4th row with loops of 8 chain.

9. Under each loop work 1 double, 13 trebles, 1 double, fasten off neatly.

SHAMROCK: Chain 8, for stem; * chain 10, join in ring, and without turning work make 3 doubles, 3 trebles, 6 double trebles, 3 trebles and 3 doubles in the ring. Repeat from * to form three leaves, and work a double in each stitch of stem.

DISCS OR RINGS: Chain 7, join; chain 3 for a treble, fill ring with trebles, so it will lie perfectly flat, and join to top of 3 chain. The roses and discs which form the border alternating, are crocheted together as they are made by catching into 4 consecutive trebles on each; that is, in working a disc, catch 4 trebles into the corresponding trebles of a rose, and in working the next rose catch into the disc. In case one finds it easier the joining may be done by means of needle and thread. The discs around neck are joined in the same manner, by 4 trebles on each side.

Have a well fitting collar pattern and trace it on cambric, enamel-cloth or stiff paper; baste the border and motifs in place, face down, and fill in the spaces with the usual picot-chain background.

This is the very simplest of Irish crochet, since no padding-cord is used; at the same time the design is extremely dainty and effective, and no one can fail to be pleased with the collar, when completed. Cuffs are easily made to match.

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Take a Nostalgic Trip to the Past in
this **Unusual** Nostalgia Magazine!

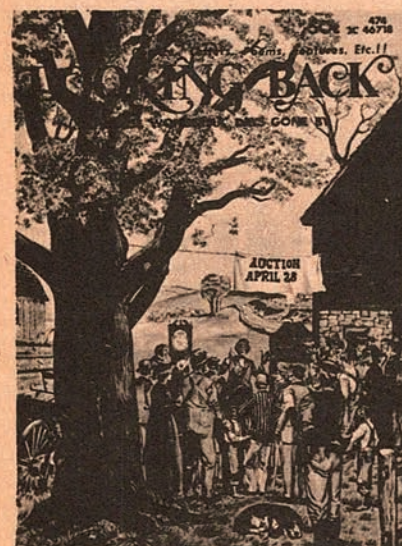
LOOKING BACK

★ **PRINTED ON FINE PAPER**

★ **UP TO 64 PAGES PER ISSUE!**

★ **PUBLISHED QUARTERLY**

Each issue just crammed with delightful nostalgic photos, articles, features, pictures, drawings, ads, letters, comics, etc., etc. [Not found in any other magazine on the market!]



Open the pages of this heartwarming magazine and you'll become absorbed in the world of yesterday! The days of simple pleasures, simple living - a world somehow different from today's times. "Looking Back" takes you back to the lovely years 50, 60, 70 or more years ago, when America was less sophisticated. When daily living was a different world than today. Printed on fine paper, in a handy size, "Looking Back" is different from any other magazine. It's completely wholesome, a precious joy to your household reading. You may find it hard to get at first! Remember, as a gift there is absolutely nothing in the world as entertaining as enjoyable, as appreciated as a gift subscription to "Looking Back". Just \$2.25 per year, 3 or more subscriptions at \$2.00 per year and we'll be happy to send gift cards to the recipient.

JUST \$2.²⁵ PER YEAR!

Incredible that just \$2.25 or \$.19 per month will bring you this delightful, entertaining publication for one full year (4 big issues!). Your money back at once if you are not excited and entertained to the fullest with the 1st issue you receive. Give gift subscriptions to those you love most! You can never find or give a more appreciated and more heartwarming gift!

**YOUR MONEY
BACK
AT ONCE
IF THE 1ST ISSUE
YOU RECEIVE
DOESN'T THRILL
YOU TO PIECES!**

HERE'S WHAT WAS IN SOME PRECEDING ISSUES!

- * "Lady Louise" Sees Europe
- * Grandad Visits An Indian Village
- * Underground Railroad
- * A Chance Meeting
- * My First Suit with Long Pants
- * "Dear Lizzie"
- * Telephone Operators in the 20's
- * Hungry Indians
- * To The Top Of Mt. Uncanoonac
- * On The Way To School
- * Let's Go To Ma Bowley's
- * Sam the Toro
- * Hidden Beauty
- * Curfew Must Not Ring Tonight
- * Faults
- * She Felt of the Belt at Her Back
- * In The Good Old Winter Time
- * The Porter Brass Band
- * Good Old Cinema Days
- * Meditations On A Winter's Morning
- * Was This The First Car Radio?
- * A Pail With A Tale
- * The Passing Of A Friend
- * My First Valentine
- * Collecting Bottles
- * What A Cheated Generation
- * Your Father Is A Dirty Man
- * Winter On A Kansas Farm
- * In Those Days
- * When I Was A Boy
- * Winter Underwear
- * Winter Dreams
- * Memories Treasures
- * The Flu
- * Not Growing Old
- * Little Things
- * Think
- * Rhubarb Ridge by Graham Hunter
- * Various Text Cartoons By Francis Kauf

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☐ Here's my \$2.25 Put me down for 1 year's subscription. Canada - \$2.75

☐ 3 years - \$5.50 Please print your name and address clearly.

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TELLS YOU WHAT YOU WANT TO KNOW ABOUT HOME MONEY MAKING

women's circle homeworker

- IF you are looking for Homework Projects . . .
- IF you are looking for ways to make money at home
- IF you are looking for part time or full time homework and don't know WHAT TO DO . . .
HOW TO DO IT . . . HOW TO START . . .

Then here's just the magazine for you! IT'S BRAND NEW!

A magazine which offers instructions and guidance to those interested in full time, spare time money making projects at home. You may be able to join others now successfully making money at their home projects. Successful home money makers will show you how they are doing it.

Do you know that there are literally thousands of women (including housewives and mothers), who are successfully making money at home — and on a regular basis? Many are making enough money to successfully carry the household expenses — many just make enough to supplement the household budget. And of course, there are a lot of women who have achieved such success that they are able to live comfortably and put away money in the bank.

Today when the dollar buys so little — and when expenses are so high — many women want to work at home either full time or part time — but don't know what to do, how to do it.

"Women's Circle Homeworker" magazine is the first magazine, we believe, which will show you how to make money at home on a regular basis. Not only will you be shown various ways to make money — but you will meet women who are already doing this and who will give you valuable tips on how you can do this too. Various other columnists, authorities, will help in many ways. More important, you will be warned of many pitfalls which befall the ambitious homeworker. There are countless rackets which prey on women; you will find out what they are.

If you are looking for homework — part time or full time — you need "Women's Circle Homeworker." Just \$3.00 will buy a full year's subscription. Published bi-monthly it will bring joy to all those who need help.

There are no overnight formulas to making money at home — no easy "get rich quick" schemes — but there are literally dozens and dozens of successful methods of part time or full time home work that are now being employed by other men and women and now YOU may be able to follow suit. "Women's Circle Homeworker" will give you valuable information on all aspects of home work.

Just 50¢ a month will bring you this great magazine. Do you dare deprive yourself of this great help?

**BRAND NEW!
JUST PUBLISHED!**



THESE WONDERFUL FEATURES IN EACH ISSUE!

- * Housewives helping housewives
- * Pin money projects that pay off
- * Rackets to watch out for
- * Factory in your own kitchen
- * Homework problem of the month
- * The Law and you
- * Help from your gov't.!
- * Homeworking Forum
- * Homeworkers of the month
- * Homeworkers Photo Album
- * Can you help me?
- * Readers handicrafts for sale

**JUST \$3.00 WILL PAY FOR
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DIVORCED? SEPARATED? WIDOWED? SINGLE?

* GIVE YOURSELF A BALL — A BARREL OF FUN — AN EXCITING TREAT WITH A COPY OF THIS BRAND NEW EXCITING MAGAZINE PUBLISHED ONLY FOR YOU!



LOOK WHAT'S INSIDE!
THESE DEPARTMENTS
FEATURED IN EVERY
ISSUE OF
"SINGLES CIRCLE"

- Articles
- Singles Forum
- The Law and You
- Problem of the Month
- Diet Menus
- Economy Menus
- Singles Nationwide Group, Clubs Directory
- Speak Your Mind!
- Help Wanted!
- Singles Children Circle
- Money Making Projects
- The Psychological Side
- Gov't Benefits for you and your Children
- Singles Comic Cartoon Page
- When Singles Laugh!
- What Makes Me Mad
- My Leisure Time
- Photo Album
- Both Sides of the Matter

SINGLES CIRCLE

- * BE PREPARED FOR A GENUINE SURPRISE AND THRILLING EXPERIENCE WHEN YOU RECEIVE YOUR FIRST COPY!
- * A NEW MAGAZINE PUBLISHED TO HELP YOU IN EVERY WAY TO GIVE YOU PEACE OF MIND, INFORMATION, FRIENDSHIP, AND INSPIRATION!
- * YOU'VE GOT TO BE MORE THAN THRILLED WITH YOUR FIRST COPY — OTHERWISE YOU CAN HAVE YOUR MONEY BACK!
- * EVERY ISSUE A FUN ISSUE!

You'll meet loads of men and women just like yourself in every issue of this new magazine! Here's a new publication - far different than any other Singles magazine around - that is being published for only YOU - with YOU in mind all the way through. You'll find heartwarming pleasure, new friends, inspiration, information, moral support in every issue.

You'll have a chance to discuss, explore, investigate, exchange, argue all aspects (good and bad) of this single life in a most enjoyable way. You'll most assuredly will find a common bond with thousands of other single people which may just provide a wonderful peace of mind.

We hope and expect that Singles Circle will offer you a big helping hand toward meeting every day problems and towards making your life just a bit more secure and comfortable if nothing else. But above all we know that Singles Circle will provide you with a most enjoyable time in it's contents. Let us PROVE all this to you! Rush your subscription in NOW! Please remember, your money back in full if the first issue you receive isn't as thrilling as you had expected!

JUST \$2.50 BUYS A SUBSCRIPTION!

WE DON'T KNOW HOW LONG WE CAN CONTINUE THIS LOW PRICE! RUSH YOUR \$2.50 IN NOW FOR THE NEXT 6 BIG ISSUES. PLEASE REMEMBER, YOUR MONEY BACK IF THE 1st ISSUE YOU RECEIVE ISN'T AS EXCITING AS WE PROMISED!

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500 NEEDLEWORK PATTERNS \$ 5.00

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*Enough patterns to keep you going for years!

*A must for every Needleworker

*Something for everyone - for both the beginner and advanced needleworker

*Each pattern illustrated with simple to follow directions!

*This offer subject to withdrawal after 90 days

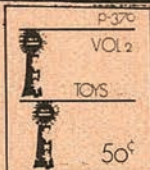
Here's a tremendous Bargain you just can't afford to miss! Yes, for just \$5.00 we'll send you 500 different needlework patterns (plus the 2 free needlework books below)! With the skyrocketing paper and postage costs we don't know how long we can continue to make this offer! **ORDER NOW** - and be sure of getting these for just \$5.00!

You'll find patterns here of every type and description! Enough to keep you going for years! Truly a veritable pattern avalanche - all 500 for just \$5.00 postpaid!

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23 EASY TOYS TO MAKE

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WOMEN'S household



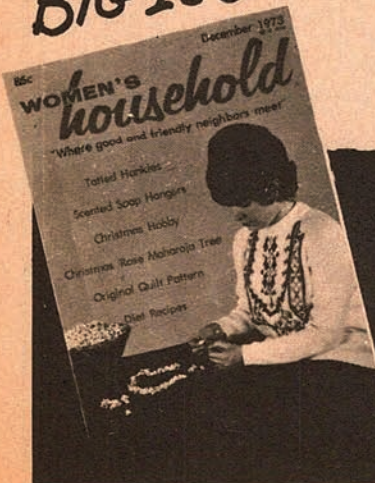
*"Where Women
Help Women"*



THESE EXCITING FEATURES IN EVERY ISSUE!

- * Write These Shut-Ins
- * Quilts By Ruby Hinson
- * Reader Exchanges
- * Handicrafts
- * Sewing Patterns
- * Words I Live By
- * Letters From Faraway Places
- * Golden Age
- * This & That
- * Readers Recipes
- * My Diet
- * Calling Young Homemakers
- * Graces Scrapbook
- * Good Old Days
- * All About Pets
- * Garden Talk
- * Missing Persons
- * Mini Modiste (Doll Clothes)

*Just \$3.50 buys
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- * DIFFERENT FROM ANY other women's magazine being published!
- * A magazine almost exclusively composed by its readers!
- * In publication for over 14 years!
- * Each issue almost like a visit from a large friendly group of women readers dropping into your home to discuss, offer help, gossip on all the important homemaking subjects of sewing, recipes, hobbies, handicrafts, pen pals, etc. etc.

If you haven't ever seen a copy of Women's Household then you have a big treat in store for you! You will be pleasantly surprised and delighted at the contents of this magazine - on the many different and exciting features many which cannot be found any where else. Truly, you will say that each issue of Women's Household is just like a visit from a large and friendly group of homemakers dropping into your home to discuss, gossip, exchange, offer help on all the home subjects dear to your heart - sewing, handicrafting, hobbies, cooking, house care, child problems, money making, etc. etc! You'll surely LOVE each and every issue and eagerly await your copies in your mailbox just as hundreds of thousands of other housewives all over this country have found to their intense enjoyment!

LOOK WHAT SOME HAPPY READERS TELL US AFTER THEY RECEIVED THEIR 1st COPY!

New Women's Household is terrific - never did see how you could improve, but you did - Just love it all.

Mrs. Y., Mo.

To a most wonderful little book. I mean this from the bottom of my heart. How many times just by looking thru the pages it has inspired me, just when I thought nothing in the world could shake my blues. Then when I read it I know what a fool I am to think of all my troubles. O how God has blessed me and it took this little book to show me just how many I have. God bless each and every one of you.

J. J. of Mo.



SOME OF THE EXCITING FEATURES PUBLISHED IN RECENT ISSUES!

- * Pineapple Doily Original
- * Mini Modiste
- * Button Pictures
- * Tasseled Bedspread
- * Children of the World Quilt
- * Scroll Tablecloth
- * Magnetic Frigle
- * Miniature Greenhouse
- * In Tune With The Times
- * Plastercraft Hobby
- * Garden Theme Finger Puppets
- * Knitted Hat & Scarf Sets
- * Beaded Doily
- * Wedding Ring Bouquet Quilt

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OF AMAZING
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EVENTS-SONGS-POEMS
PEOPLE-PLACES-NEWS!



'THE ROARING TWENTIES'

YOU ARE THERE!

IN EVERY ISSUE OF THIS BRAND NEW ONE OF A KIND MAGAZINE! !

Loaded and oozing with happy memories of this gay, wonderful period! See—features, photos, cartoons, poems, songs, drawings, memories of the spectacular, unforgettable, indescribable "Roaring Twenties". (This is a magazine which we unashamly claim will make you "feel good".)

The fabulous "Roaring Twenties". If you lived through them then you KNOW what wonderful years they were! If you know about them only through second hand reports, movies, T.V., or radio, then you may have mere interpretations of the years that were.

Flappers, hipflasks, raccoon coats, the Charleston, Black Bottom, Model T's—these are only popular manifestations of this era. The real "Roaring Twenties" were rich—very rich in things now mostly memories for a few. NOW you will have a chance to see the REAL

"Roaring Twenties" in all its hilarious, ostentatious, flamboyant, nostalgic, exuberant aspects!

You might see occasional snatches of the "Roaring Twenties" on T.V. but here is a magazine devoted to NOTHING ELSE! Historical? YES! INFORMATIONAL? YES! YES!! But more than just that.

This new magazine is a great big barrel of FUN FUN FUN!!! Warm nostalgic, hilarious memories of the delicious, delightful 1920's saturate each great big issue!!

You'll LOVE IT—EVERY SINGLE PAGE OF THIS UNUSUAL, ONE OF A KIND MAGAZINE. Are you game? Will you take this chance to get solid hours and hours of fun and enjoyment from a magazine you will be amazed to find in existence.

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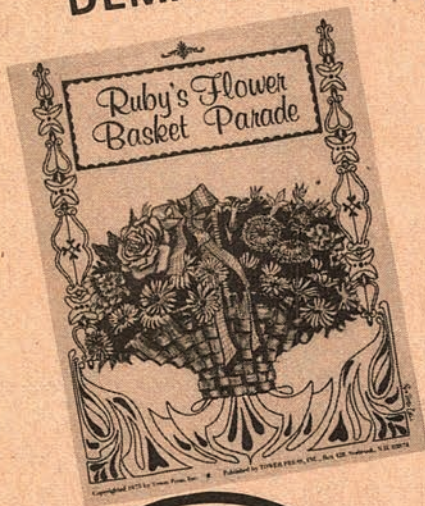
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Ruby's Flower Basket Parade

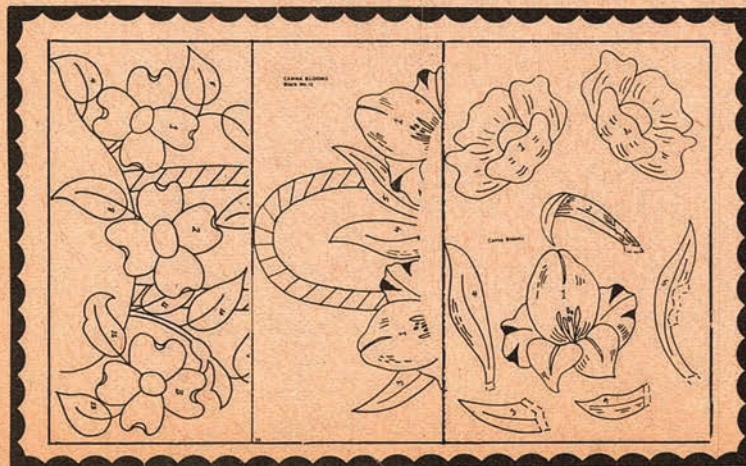
- ★EVERY COLUMN PREVIOUSLY PUBLISHED IN STITCH 'N SEW MAGAZINE.
- ★APPEALING BECAUSE EACH INDIVIDUAL BLOCK IS UNIQUE!
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- ★FULL DIRECTIONS GIVEN FOR ALL THREE METHODS!
- ★EACH 15" BLOCK CONVENIENT SIZE TO WORK ON IN THE HAND!
- ★EACH 15" BLOCK CAN BE DONE IN A SHORT TIME!
- ★YOU CAN STILL USE ANY FINISHED BLOCK FOR OTHER THINGS EVEN IF YOU FAIL TO FINISH YOUR QUILT!
- ★DESIGNS USE MOSTLY SCRAP MATERIALS!

DESIGNS BY RUBY HINSON, WELL-KNOWN EXPERT IN THE FIELD!

Little wonder why so many have requested these patterns! You'll find them a thing of beauty! Now, for the 1st time they are available in book form!

Many women are fascinated by quilt making, and would like to undertake an entire quilt, but hesitate to purchase all of the necessary materials for fear that their enthusiasm may wane when they are halfway through. With this particular quilt, it would be no problem. Since the blocks are made individually, even if a woman only made one or two of them, they could still be used to make attractive pillows, or framed to use as pictures on the wall. The design uses mostly scrap materials.

Order your copy today! You'll find it a treasure!



FLOWER BASKET PARADE

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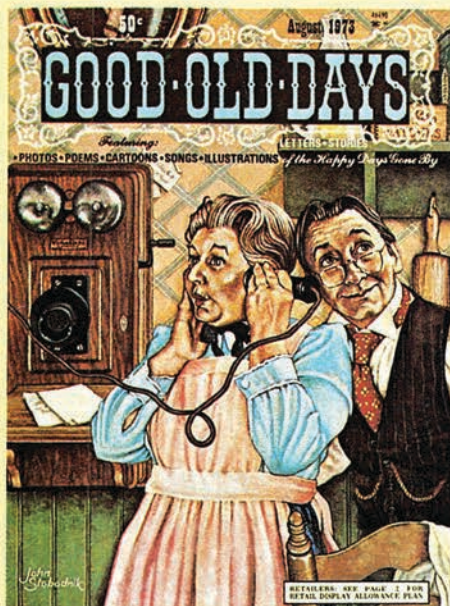
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Each month . . . A look into the nostalgic past through authentic photos, drawings, cartoons, comics, memories, features, songs, poems, letters, ads, etc., from the turn of the century up to a decade or so ago.

You'll relive those days and events through the pages of this one and only magazine of its kind.

For about the cost of a good movie, you can receive this big entertainment value each month for the next 12 months! We guarantee . . . that you will be thrilled beyond words . . . or you can have your money back!

Like old time comics?

You'll find complete comic pages from the past featuring such characters as:

• Barney Google • Happy Holligan • Boob McNutt • Tillie the Toiler • Little Annie Rooney • Little Nemo — plus many, many others.

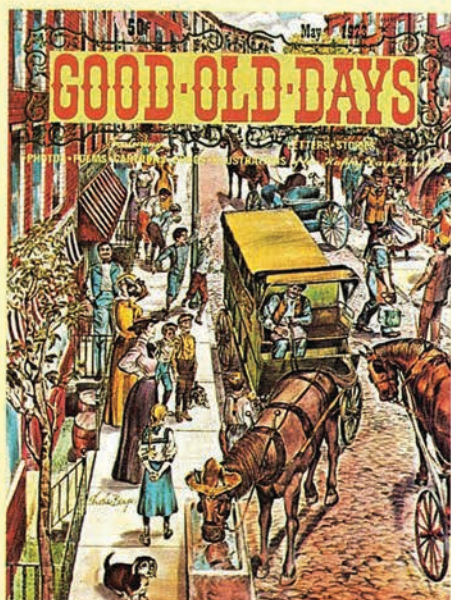
We're embarrassed by the kind words in letters such as these.
Dear Sir:

Frankly it's a good thing that "Good Old Days" is not harmful to our health because it certainly is habit-forming; also hard to find on news stands too. I'm breaking loose with the four dollars for a year's subscription. I believe anything as good as you've got deserves support. It's refreshing to see a magazine that can sell itself, without the use of sexy covers, lurid stories, and above all, a lack of violence.

Honestly, reading G.O.D. gives a feeling of peace no drug can match!

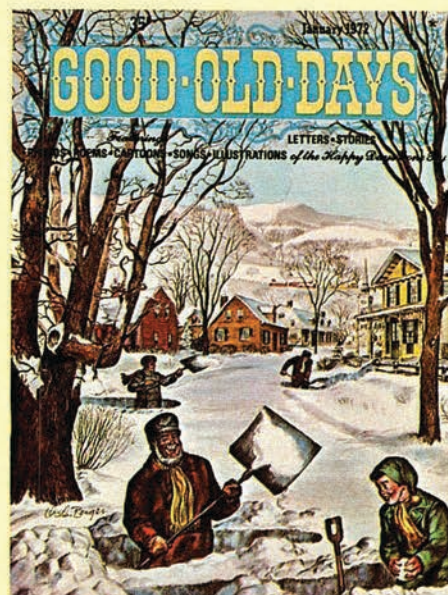
M.J.P.

West New York, N.J.



**JUST A FEW OF THE FEATURES
PREFERRED DURING THE PAST
FEW MONTHS.**

- Thank heaven for Biscuits!
- Armistice Day of Long Ago!
- I remember Butchering Day
- Remember those Movie kids?
- Early 1900's Shoe Repair
- Looking Hollywood Way
- Growing Pains of a Country Boy
- My 5¢ nickel
- The Old Huckster Wagon
- Dry goods store — 1910 style
- Horse Hitching Posts
- Days of the Woodshed
- Bloomer girl
- Superstitions 60 years ago
- Straw ticks & feather beds
- They danced for 20 days
- Halloween Memories
- A little red schoolhouse
- Grandma what's a coalbin?
- Glorious Fourths, family style
- Oh women of yesterday!
- Shoe factory work in the 20's
- 1st women's lib — 1910 —
- Durable doll of yesterday



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Each big special loaded with the same kind of wonderful nostalgic material, but entirely different from the monthly magazines! JUST \$2.25 buys a full year's "GOOD-OLD-DAYS" Specials!

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☐ 11 Issues for \$4.00 \$2.25 FOR 1 YEAR

Past issues can be found in our Good Old Days Big Books (19 vols. in all)
\$1.00 per vol. vol. _____ Big Books

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Different from any other being published



WOMEN'S CIRCLE HOME COOKING

"THE NATIONAL WOMEN'S HOME COOKING CLUB"

- ★ Exchange recipes, cooking gossip, cooking helps with thousands of other Cooking Housewives from all over the country!
- ★ Get more fun out of your daily cooking chores!
- ★ Improve your cooking. Enlarge your Recipe Library!
- ★ Sounds almost too good to be true, doesn't it? But believe us, you will be more than delighted with this sparkling, brand new monthly magazine "Women's Circle Home Cooking" when you see your first copy!
- ★ Every month a brand new issue of this 48 to 64 page magazine arrives at your home to offer you a host of reader tested recipes, cooking aids, cooking information, short cuts, cooking contests, plus much, much more (see big list of monthly features at the left hand column).
- ★ It's just as if you had this large group of friendly cooking home-makers drop into your kitchen every month to offer you cooking help, exchange tested recipes, help solve your various cooking problems, or just exchange cooking gossip in the cozy confines of your own kitchen.



Just look what is jammed into each issue! (Each month!)

- Reader Tested Recipes
- Readers Recipe Exchange
- Prize Recipe of the Month
- Cooking Shortcuts
- Diet Cooking & Recipes
- Leftover's Corner
- Instant Cooking for folks without time
- Cooks' Photo Album
- Midnite T.V. Snacks to Try
- Foreign & Exotic Dishes
- Cooking With Grandmother
- From One Cook to Another
- Recipes on a Shoestring
- Recipes for Children to Try
- Favorite Men's Dishes

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WOMEN'S CIRCLE

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